

ESSAYS
ON
PHYSIOGNOMY:

TRANSLATED FROM THE GERMAN OF

JOHN CASPAR LAVATER,

BY

THOMAS HOLCROFT.

ALSO

ONE HUNDRED PHYSIOGNOMICAL RULES,

TAKEN FROM A POSTHUMOUS WORK BY J. C. LAVATER;

AND A

MEMOIR OF THE AUTHOR.

EIGHTEENTH EDITION.

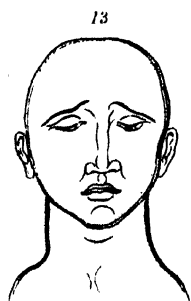
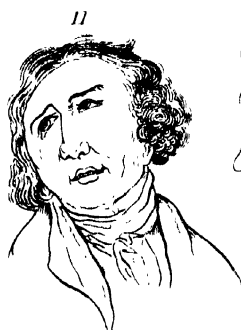
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ADDRESS.

"THE CHARACTER OF A MAN MAY BE READ IN HIS FACE."

LORD KAMES.

PHYSIOGNOMY, whether understood in its most extensive or confined signification, is the origin of all human decisions, efforts, actions, expectations, fears, and hopes; of all pleasing and unpleasing sensations, which are occasioned by external objects, nor is there a man to be found who is not daily influenced by Physiognomy; not a man who has not figured to himself a countenance exceedingly lovely, or exceedingly hateful; not a man who does not more or less, the first time he encounters a stranger, observe, estimate, compare, and judge him, according to appearances, although he might hitherto have been a stranger to the science of Physiognomy; it is, therefore, a manifest truth, that whether or not sensible of it, all men are daily influenced by Physiognomy; and as Sultzner has affirmed, every man, consciously or unconsciously, understands something of Physiognomy. The most simple and inanimate object has its characteristic exterior, by which it is not only distinguished as a species, but individually; and shall the first, noblest, best harmonized, and most beautiful of beings, be denied all characteristic?

But whatever may be opposed to the truth and certainty of the science of Physiognomy, it must be admitted that there is no object, thus considered, more important, more worthy of observation, more interesting than man, nor any

occupation superior to that of disclosing the beauties and perfections of human nature.

We do not consider any apology needful for the republication of a work so highly appreciated as Lavater's *Essays on Physiognomy*. Several English and French translations have already appeared; and although large editions in both languages were sold, it is more than probable the sale was considerably limited on account of the high prices at which each of them were published. In sending forth a new edition, it has been our aim to combine uniformity, economy and portability; how far we may have succeeded in this respect, we leave a discerning Public to determine. Drawings have necessarily been made from the *Outline Portraits* and other *Engravings*, reducing the size, so as to represent in *Eighty Plates* the same number of subjects that were formerly given in three hundred and sixty. At the same time, great care has been taken to preserve the spirit and identity of the countenances which were selected by the Author as peculiarly adapted to illustrate the *Science of Physiognomy*, rendering it at once a book of utility, amusement, and instruction, suited to the man of intellect, study, and taste.

ADVERTISEMENT.

THE revision, which will be found at the conclusion of the work, relates to this particular edition of the Physiognomical Fragments of Mr. Lavater, which was published under the inspection of his friend, John Michael Armbruster, in octavo, for the benefit of those who could not afford to purchase the quarto edition. The editor, Armbruster, has changed the order of the fragments, and has omitted some few superfluous passages. The friend was more capable of perceiving where the author had repeated than was Mr. Lavater. Having taken something away, the editor added something new; so that this is, perhaps, the work which best deserves preference. We have the most irrefragable evidence, from the revision above-mentioned, that Mr. Lavater perfectly approved of the plan of his friend, Mr. Armbruster, whose additions he has himself corrected and sanctioned.

With respect to the translation, those who know the original will also know the difficulties which almost every period presented. The German is a language abounding in compound words, and epithets linked in endless chains. Eager to excel, its writers think they never can have said enough, while anything more can be said: their energy is frequently unbridled, and certainly, in the exalted quality of energy, Mr. Lavater will cede to few of his countrymen. He wished for the language and the pen of angels, to write on his favourite subject. Bold endeavours have been made to preserve the spirit of his reasoning, the enthusiasm of his feelings, and the sublimity of his conceptions. But, without any affected distrust of myself, I cannot venture to affirm they are preserved.

THOMAS HOLCROFT.

ADVERTISEMENT

TO

THE SECOND EDITION.

THE present edition has been carefully revised, compared with the original, and corrected. A valuable addition, it is presumed, has been made to it, in the translation of the One Hundred Physiognomical Rules, which compose the fifth volume of the Posthumous Works of Lavater, published by his son-in-law, Mr. G. Gessner.

The Memoirs of the Life of the Author, prefixed to this edition, are principally compiled from the Life of Lavater, by G. Gessner, who appears to have exhibited him, as he frequently, in the course of his work, professes to be his object, without either exaggerating his great merits and endowments, or diminishing his foibles and defects.

In addition to what has been said in the preceding advertisement on the merit of this work, compared with the very expensive edition in quarto, we now have the testimony of Mr. Gessner, whose authority certainly must have great weight, decidedly in its favour. He tells us (see the following Memoirs, page lxxxix.), that “in 1783, Mr. Armbruster, at the instance of Mr. Lavater, prepared and published an octavo edition of the great work on Physiognomy, reduced to a smaller form, but *with respect to whatever is essential, a complete and perfect work*. This edition Mr. Lavater very carefully revised, and *it was his avowed opinion that this work, which is sold for nearly the tenth part of the price of the large edition, contains completely all that is essential in the latter.*”

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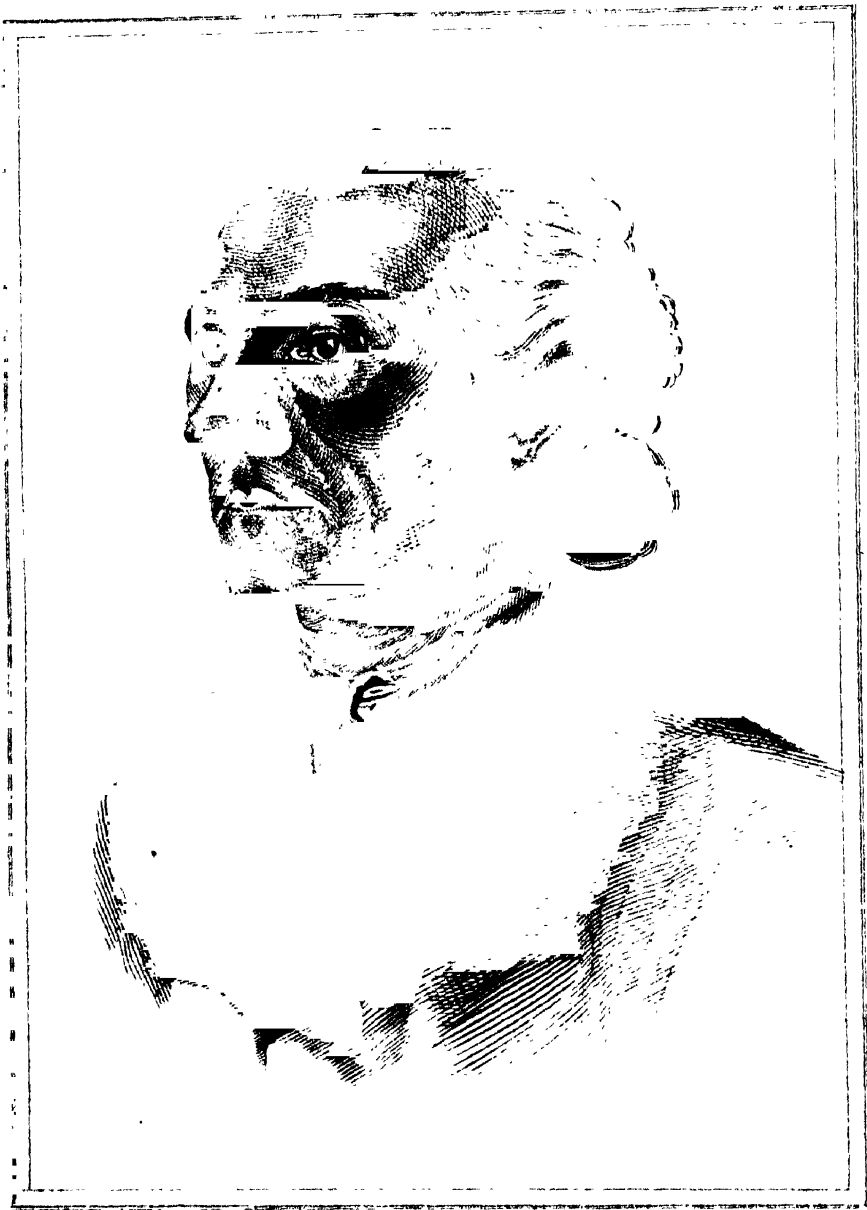
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M. LAVATER.

MEMOIRS

OF THE

LIFE OF J. C. LAVATER.

JOHN CASPAR LAVATER was the son of Henry Lavater, Doctor of Medicine, and Member of the Government of Zurich; the maiden name of his mother was Regula Escher.

In a manuscript, containing notices and reflections on the incidents of the earlier years of the life of Lavater, written by himself, and found among his papers, by his son-in-law, G. Gessner, he characterises his father as “ a man of universally acknowledged integrity, of a naturally good and sound understanding, but neither distinguished for learning nor great penetration; neither a genius, nor a man of philosophical inquiry; an example of industry and unwearied application; attentive and successful in his profession; an excellent economist; in every thing extremely orderly and regular; the best of husbands, and the tenderest of fathers.”

His mother, he tells us, possessed an extraordinary understanding, an astonishing power of imagination, and an insatiable curiosity after novelty and knowledge, which extended at once to the smallest and the

greatest objects, though the latter afforded her most satisfaction. Her invention was inexhaustible; she had a projecting mind, and was active and indefatigable in carrying into execution what she had planned. She esteemed and revered whatever was noble, great, and intelligent; and had derived every advantage that could be expected from her conversation with pious and learned men. She had read the books they recommended to her perusal, though she did not pretend to be, nor was she, a learned woman. She was an excellent manager, and her industry was particularly useful to her husband, to whom she acted as an apothecary, being frequently employed from morning till night in making up the medicines he prescribed. She was a faithful and affectionate wife, and a tender mother.

Our author was her twelfth child, and born on the 14th of November, 1741. In infancy he was of a weakly and delicate conformation of body, and it was not expected that he would prove healthy, or, perhaps, long-lived. Of his disposition in his very early years, he says himself,—“All the accounts that have been given me of my character in early youth agree in this, that I was very mild, quiet, and good-tempered, and, at the same time, ardent, and occasionally violent; very hasty and very timid; of a sensibility extremely delicate; nothing less than apt to learning; very inattentive, changeful, impatient, pettish, thoughtless, and simple. The slightest tendency to wit or pleasantry was never discovered in me; I uttered no *bon mot* that could be repeated, as the little jokes of my

brothers and sisters frequently were.”—“ I recollect,” he adds, “ how much I suffered at this early period of my life from timidity and bashfulness. Curiosity continually impelled me, while fear restrained me ; yet I observed and felt, though I could never communicate my feelings and observations ; or if I attempted to make such a communication, the manner in which I did it was so absurd, and drew on me so much ridicule, that I soon found myself incapable of uttering another word.”

In the German school, to which young Caspar was sent to learn to read, he had the fortune to meet with a master who had the good sense, frequently not found in seminaries of a far higher class, to treat him in a manner suitable to the peculiarity of his disposition, with the utmost mildness and patience, notwithstanding his awkwardness, heedlessness, and inaptitude to learn. He conceived a real affection for him ; and continually assured his parents that he should be able to make something of little Caspar still. His progress, however, in reading, writing, and learning little pieces by memory was extremely slow ; and his mother frequently felt not a little anxiety on account of his inattention and indocility.

At the end of his sixth year young Lavater entered the Latin school, and from about this time his mental powers appear gradually to have expanded, though his progress in his studies, according to his own account, was by no means very distinguished. A sense of religion dawned in his heart, and the germ of that enthusiastic ardour, which distinguished him

through life, began to expand. His imagination, he tells us, was continually at work to conceive and plan what might appear uncommon and extraordinary. Nothing gave him greater pleasure than to see objects of any kind unusually large. "Every building," says he, "appeared to me too small, every tower too low, every animal too diminutive. When I saw, or heard speak of a high tower, my heart palpitated with a kind of rapture, and my greatest delight, notwithstanding my natural timidity, was to ascend such lofty edifices, and looking down from them, see every thing below me little, while what was near me alone was great. This love of seeing high towers has almost become in me a passion. In my journeys, even in the latter years of my life, I have found myself as it were impelled by a kind of irresistible necessity, to ascend the towers of Strasburg, Augsburg, St. Ulric, and that, which is still higher than these, at Landshut."

Some other peculiar traits of his character in his childhood he gives us in the following words—"My indefatigably inventive imagination was very frequently occupied with two singular subjects—with framing of plans for impenetrable prisons—and the idea of becoming the chief of a troop of banditti. In the latter case, however, it is to be understood that not the least tincture of cruelty or violence entered into my thoughts. I meant neither to murder nor distress any person; my timid and good heart shuddered at such an idea; but to steal with ingenious artifice, and then bestow the stolen property, with similar adroitness and privacy, on another who might

want it more, only retaining so much of it as might be sufficient for my support ; to do no serious injury, but to produce extraordinary changes and visible effects, while I myself remained invisible, was one of my favourite conceptions, on which my industrious fancy was frequently for whole hours together most ridiculously employed.

“ However cruel my imagination might appear on these occasions, my heart was never so. My timidity was still the same. I had the same abhorrence of injury done to another, and the same compassion for the sufferer which I have always felt. But my imagination, my fond admiration of ingenious artifices, led me to these monstrous fancies. For a considerable time I read nothing but accounts of banditti, their chiefs, and artful exploits. Their acts of cruelty and violence I abhorred, but I laughed aloud when they dexterously played any wily trick. But though my mind has sometimes been employed by the hour together in contriving how I might take, without discovery, things that offered themselves, I never did it, that I recollect, except twice, when I took some sugar plumbs which my father used to carry in his pocket to give to the children of the patients he visited, and as there happened to be some small pieces of money, I took them too ; but gave all to the poor.

“ He who formed me gave me a truly compassionate and benevolent heart. I could never see a poor person without feeling the emotions of pity. I afforded every assistance in my power, and gave all I had to give. My school-fellows frequently laughed at me

on these occasions, and made no scruple to discover that they despised my simplicity, and considered me as half a fool."

This charge of simplicity, with respect to his general character at these years, he is indeed very ready to admit—"If," says he, "on a market day, any person gave me a penny, I would go with it to the first shop I saw, and ask if they had not something they could let me have for a penny. Such childish absurdities procured me very generally the name of simpleton.

"From my earliest youth," he adds, "till my return from my first excursion into foreign countries, and even for a considerable time after, all talents for speaking, or even giving a relation of what I had seen or known, and still more for close and just reasoning, appeared to be denied me. If it be true, that I have since attained, in part, to an ordinary measure of diction and eloquence, it is to be observed, that through the whole of my earlier years not the least trace of any such endowment was apparent. My mother possessed much natural readiness and propriety of speech, and was therefore the more sensible of my extraordinary want of all power of expression. It is true, at home, while in the presence of my mother, I was always under the greatest restraint, and at school I dared not open my mouth for fear of the ridicule of my schoolfellows. If at any time I ventured to say any thing, the answer I generally received was the exclamation—Could any simple child ever say any thing sillier?

"Now," continues he, writing in 1779, "I have lost,

or rather appear to have lost, this simplicity ; yet still I experience hours, and often whole days, in which the same childishness, timidity, and awkward simplicity again returns ; and I should be exposed to the incapacity and absurdity of expression, which has so frequently perplexed and rendered me ridiculous in my youth, had not the experience acquired by time taught me to conceal my infirmity, or retire when I feel it coming upon me. By this childishness, awkwardness, and simplicity, which has ever been a principal feature of my character from my earliest youth, may many phenomena of my riper years be explained, which must appear wholly inexplicable to every one, who has not had an opportunity to become acquainted with this trait in my character. A certain childish spirit appears to be inseparable from my nature ; though I cannot conceal that from my earliest youth, when irritated by injustice, I have ever been ready to oppose the perpetrator of it with my utmost force, and a kind of frantic courage, forgetful of every danger."

While Lavater continued at school, an incident occurred which has so particular a relation to the profession for which he was afterwards set apart, that it ought not to be passed unnoticed. M. Caspar Ulrich, minister at Fraumunster, and one of the superintendants of the gymnasium, or college, a clergyman well known there by his theological writings, came one day into the school, and exclaimed among the scholars, — "Which of you will be a minister?" Young Lavater, without having ever thought of any such thing before, cried out so hastily and loudly, that

all his companions burst into a loud laugh,—“I, I.” He answered thus without the least consideration, or indeed any particular inclination. But scarcely had the word passed his lips, than he began to feel a desire, which soon became a wish, and that wish so firm a resolution, that he seemed to himself already a minister. He went home, and the moment he opened the door, exclaimed,—“I will be a minister. There has been a gentleman in the school to-day who has asked us all what we would be. I know what I will be.” His mother checked him, and said,—“Surely that does not depend on your will alone; you will, I hope, ask the advice and permission of your father and myself.” His father made more objections, though in a less hasty manner, and young Caspar knew not what to answer. His mother at length put an end to the discourse, by saying,—“It will be time enough several years hence to decide this question, in the mean time let events take their course; it is very possible this may not have happened merely by chance.”

The parents of Lavater had, in fact, never entertained an idea of educating their son for the church; they had intended him for the practice of medicine, the profession of his father. He had likewise an uncle, Matthias Lavater, who was an apothecary, and an elder brother, John Conrad. His uncle had no children, and was very fond of him. It was proposed, therefore, to educate him for a physician, and make his brother an apothecary. But the incident of young Lavater's declaring he would be a minister appears to

have made a considerable impression on his parents, and to have appeared to them more deserving attention the more they reflected on it. They communicated it, with all its circumstances, to the divines, Wirz and Zimmermann, and preceptor Muller, who told them that, in their opinion, the apparently thoughtless expression of the child ought not to be too lightly disregarded; it might be a divine impulse; and that young Lavater, notwithstanding all his irregularity of character, possessed abilities, and a good and pious heart. They likewise suggested, that to enter him in the register of those intended to be set apart for the clerical profession would be attended with no restriction to their changing their design should they afterwards think it necessary.

Such observations and advice, from persons of such eminence for their learning and piety, had great weight with the parents of Lavater, and removed all their scruples. They, besides, recollected, that if Caspar became a clergyman, he had a younger brother who might be a physician. His uncle, who had no great predilection for the clergy, was the principal obstacle. It was, however, to the great satisfaction of Lavater, considered as determined, though silently and without any formal or positive declaration, that he should be a minister. He was now only in his tenth year.

His disposition of mind about this time is thus described by himself:

“Amid all my volatility and irregularity, all my propensity to giddy mirth, I continually felt a something which restrained me, and inclined me to serious-

ness, or, if any choose so to call it, melancholy. Frequently have I thrown away every thing in which I took delight, condemned myself for every smile, and accused myself of forgetfulness of my God, every breath I drew.—Then would I hide myself in solitude, and shed bitter tears. Then was I sunken so low that I could neither look on heaven nor earth; neither to God, nor to men. It is true, these feelings soon became feebler, but I never entirely lost them. There was always a principle in me which incited, impelled, and forced me to seek something more exalted, more noble. Addicted as I appeared to be, and was by nature, to levity and heedless mirth, conspicuous as this exterior of my character, which in part was pleasing, seemed to every one, there was still in the depths of my soul, an ardent thirst for things invisible, a striving after powers and energies not the objects of sight. I felt something within me, which, when I suffered under that oppression and restraint, which was my natural infirmity, seemed to say to me—though thou art the sport and ridicule of all around thee, thou hast that in thee which they have not, and knowest and feelest what they know not and feel not. This consciousness does not appear to me to have been either pride or vanity; nor did I express it in words as I have now written it. I had, in fact, no particular ambition; but my enjoyment was in my own world in my own imaginations and sensations; and a principal source of the disappointments and mortifications I suffered was, that I would sometimes endeavour to discourse seriously of, and communicate, these extra-

ordinary sensations and ideas to others, by whom I was misunderstood, repulsed, and ridiculed."

To enable the reader to form some idea of the singular manner of thinking and enthusiasm of Lavater, even at this age, we give the following extract from his own account of himself during his earlier years, which cannot, perhaps, be introduced more properly than by the words of his biographer and son-in-law, M. Gessner, when he cites the same passage.—"I am not in the least solicitous what some of my readers may, perhaps, think of these facts; I have only to represent him such as he really was, and this cannot be done better than in his own words."

"Prayer, amid all the storms of indiscretion and passion, was ever indispensably necessary to my heart and circumstances. By its aid I was delivered from many difficulties and perplexities, from which no human power or wisdom could have extricated me. Had I talked in church and been observed, and were I consequently in anxious fear of deserved chastisement, I prayed and escaped punishment. Was any thing discovered that I had concealed, and were I fearful of the displeasure and rebuke of my parents, I prayed, and no more inquiries were made upon the subject. Had I lost or misapplied money, either from profusion or charity, and were I to give an account of it—for my mother used to examine very strictly in what manner I expended every shilling which she knew that I had—I prayed, and received, before the time came when I was to give my account, some present of pocket-money from my

grand-mother, my father, or some other person. It is scarcely possible to conceive the strength of my faith, at these years, when I was in difficulties and trouble. If I could pray, it seemed to me that I had already obtained the object of my prayer. Once, when I had given in an exercise, on which much depended, and after it was in the hands of the master, I recollected that I had written *relata* instead of *revelata*. Can there be a stronger proof of the simplicity and strength of my childish faith, than that I prayed to God that he would correct the word, and write *ve* above it with black ink?—The fool may here laugh, the philosopher sneer, the infidel doubt, and the simple talk of chance—the *ve* was written above in another hand, with black ink, somewhat blacker than mine, and my exercise was adjudged faultless. I believe the correction was made by the master from the partial kindness he entertained for me, and I think it was anxiety and presentiment on my part which assumed the form of prayer. Let this suffice. I did not investigate, I felt. I did not analyze and decompose my food; I fed on it. I had a God who had taught me to pray, and who heard my prayer; a God who was indispensable to me because he afforded me aid. O that I could again return to the artless, innocent, blessed simplicity of my early days!”

To those who have not considered the inconsistencies of the human heart, the passage which immediately follows this, when compared with the preceding, will appear not a little remarkable.

“Notwithstanding all the careful vigilance of my

mother to prevent my associating with any low and vulgar children, and the abhorrence she endeavoured to instil into me of cursing and swearing, and carefully as she made me weigh all my words, I had nevertheless contracted, I know not how, a dreadful custom of uttering, whenever I was irritated by violence and wrong, the most monstrous curses and evil wishes. Once, I remember, a mischievous boy having broken with a blow, a small looking-glass I had in my pocket, I poured on him a torrent of curses, loading him with every imprecation my invention could suggest. One of my teachers chanced to hear me, and remonstrated with me in such a manner on my disgraceful behaviour, that for a long time afterwards, I never could see him without the strongest emotions of shame."

In the beginning of the year 1755, Lavater left the grammar school, and entered a student in the college. Of the progress he made while at school he says—"It was extremely common: I was in the truest sense of the word ignorant; which," adds he, writing in 1779, "with the leave of John Caspar Lavater be it spoken, I still continue, in a degree exceeding all belief, whatever others may think. What it was absolutely necessary I should learn, I learned from necessity; and when I could no longer avoid it, was industrious for a week or a fortnight, and made such use of my time that in my next exercise I surprised my teachers and fellow scholars. In solid knowledge I was entirely deficient. I had in fact profited nothing; though in the last half-year or year that I continued in the school, I always ranked as one of the foremost scholars.

“ With respect to the character of my heart, it continued still the same. I was feeble and pliable; not to be induced to commit what I considered as wrong and unjust, but easily led into folly and wanton mischief. Actuated by a pure and disinterested benevolence, I did good, according to the means I possessed, even to profusion and extravagance. I bestowed happiness wherever it was in my power, and suffered myself indescribably when I saw others suffer.”

In January, 1756, his elder brother Conrad died of a consumption, and his death occasioned young Lavater seriously to reflect on the shortness of human life, and the transitory nature of all sublunary things. In this disposition of mind, he tells us, he entered the chamber in which his brother lay dead on the bed, being not yet put into his coffin. As he opened the door, he imagined he saw gliding before him an appearance of a dull whiteness, a pale shapeless phantom, and ran terrified, as if chased by a spectre, into another room, where he could scarcely keep himself from fainting. All who saw him were equally astonished and alarmed at his agitation, and the death-like paleness of his looks; but notwithstanding their inquiries he did not discover to them the real cause of his terror.

“ From this moment,” says he, “ I became subject to so great a fear of apparitions, ghosts, and phantoms, that I could not stay a single moment alone, neither by night nor day, in a room which had the door shut. Yet, for a long time, I could not prevail on myself to confess this fear to any person. What a struggle, what contrivance was necessary continually to conceal it! What did I not suffer when my mother sent me

in the evening to fetch any thing from an empty room! This fear was so violent that I could not conceive it possible that I should ever be freed from it during the remainder of my life; and the most determined courage of which I could form an idea was to be able to remain alone in a room for a quarter of an hour. When I read of any learned man that he loved solitude, or that he had shut himself up, my admiration could not possibly be increased by any thing else related of him.—Oh, how indescribably delicate, irritable, and easily wounded, is the nervous system which nature formed to produce the being called John Caspar Lavater!—This torturing fear continued to harass me many years, but gradually, I know not precisely in what manner, it left me, and left me so completely, that I never feel myself happier, or more tranquil and cheerful, than in those moments and hours when I am entirely alone.”

At college, Lavater prosecuted his studies under the direction of Bodmer and Breitinger, two of the most distinguished tutors in the seminary; he also contracted a confidential and ardent friendship with Henry Hess, and his brothers Felix and Jacob Hess, and Henry Fuseli, who is now so well known in this country for his eminent talents as a painter of peculiar powers and genius.

Towards the close of the year 1759, Lavater was received into the theological class, under the divinity professor Zimmermann. In the following year he preached his first probationary sermon, in which he displayed an originality of manner, and an earnestness

and pathos, which made a great impression on his hearers, though these consisted only of the professor and his fellow-students. About this time, he wrote various religious poems and hymns; among others, one entitled "Jesus on Golgotha," which he afterwards revised and published. In the spring of 1762, having completed his course of divinity studies, more, as he observes, to the satisfaction of his professor and tutors than his own, he was ordained a minister.

In the year 1762, Lavater, actuated by that general benevolence and patriotic zeal which he so disinterestedly displayed to the last moment of his life, engaged in an undertaking which excited great attention, and procured him the love and esteem of his fellow-citizens. Felix Grebel, bailiff of Gruningen, one of the bailiwicks of Zurich, grossly abused his authority as a magistrate, and was notoriously guilty of acts of oppression and extortion; yet, the sufferers being poor, dared not complain to the magistrates of Zurich, since the burgermaster of that time, (one of the first in the state), was the father-in-law of the delinquent. The honest indignation of Lavater was strongly excited by the numerous complaints he heard, and the undeniable proofs he obtained of the repeated acts of injustice committed by the bailiff; yet the connexions of the offender, whom impunity rendered every day bolder, were so powerful, that he was convinced it was most advisable to proceed at first with secrecy and caution. In conjunction with his friend Fuseli, equally an ardent enemy to injustice and oppression, he sent an anonymous letter to the bailiff, signed with the letters

J. C. L. in which, after reproaching him in the strongest terms with the enormities of which he had been guilty, he concluded thus :—" I give you two months—within that time, either restore what you have unjustly extorted, or expect justice. I conjure you to communicate this letter to those who, if you are innocent, can do you right. Call on me, I conjure you, within fourteen days, in the public gazettes ; you shall find me ready to give you every satisfaction. But, if you neither vindicate yourself from my charge, nor restore your extortions, you shall, as God lives, exposed to utmost shame, be made the sacrifice of offended justice.—Rely not on the influence and protection of your worthy father-in-law, whom you have so often disgraced—he has a mind too noble to afford you aid. He will not sacrifice the honour he has acquired by a life of integrity of seventy years, to a character base as yours.—I repeat, I give you two months. You shall be weighed in the balance—see that you are not found wanting."

This letter was dated August 27, 1762. Lavater and Fuseli waited the two months they had appointed, but the corrupt bailiff had not the courage to require satisfaction, either in the manner proposed to him, or in any other way ; nor did he appear disposed to make reparation for any acts of injustice or extortion that he had committed. Lavater therefore wrote a paper entitled, " The Unjust Bailiff, or the Complaints of a Patriot," of which he had a small number of copies printed, and sent one to each of the members of the government, sealed, and superscribed with his parti-

cular address, with a motto peculiarly adapted to the character of each. These mottoes were so extremely appropriate, that they made a greater impression on many of those to whom they were addressed than even the contents of the paper itself. The general motto to each of the papers was—"Brutus, thou sleepest!—Ah! wert thou alive!"

In consequence of the distribution of these papers among all the members of the magistracy, a meeting of the council of Zurich was held, in which it was determined to publish a notice, requiring that the author of the accusation should, within the space of a month, personally appear before the council to substantiate and prove the charges he had made, assuring him that he should meet with justice and impartiality; and at the same time signifying that, if he did not appear, every means would be employed to detect and punish him for his anonymous slander. The same notice required all those who thought themselves aggrieved to appear, and make their complaints to the burgermaster, promising them an impartial hearing and effectual redress. This notice was published on the 4th of December, 1762.

On the same day M. Grebel, the bailiff, who was the object of these charges, and who had hitherto maintained so cautious a silence, appeared before the council to lodge his complaint, and claim its justice and protection against a libel which had been printed and circulated to defame his character. It was, in fact, in vain for him to be longer silent, as the affair had now become public, and it was evident would be investigated by the proper authorities.

The publication of the notice from the council encouraged many persons who had been oppressed by the bailiff to appear, and state their complaints to the burgermaster, who on the 16th of December informed the council that he had already received charges against the party accused from twenty different persons. A committee of six members was therefore appointed by the council to examine and report on the matter of the accusations.

Lavater and Fuseli appeared before the council on the 24th of the same month, and avowed themselves the authors of the anonymous letter referred to in the notice. They behaved with all that firmness which conscious integrity and a zeal for justice inspire in ardent minds. When asked why they had chosen to proceed in the manner they did, and not by an immediate complaint to the magistrates, Lavater produced a paper, stating the reasons of their conduct in this particular, in language so energetic and convincing, that no further objection was made to the mode they had pursued.

Before Lavater discovered himself to be the author of this anonymous accusation, he suffered extreme anxiety on account of the alarm which he knew his parents would feel, when they should learn that he had adventured to bring charges against a magistrate intimately connected with persons of the first authority and influence in the government. Under the impression of this uneasiness he first made known his secret to the minister Wirz, who introduced the disclosure of it to his parents by saying—"I come to wish you joy

of a son, who by his zeal for justice not merely gives the promise of being a great man, but already is a great man." The father of Lavater, however, expressed great fears of the consequences of so bold an undertaking ; but M. Wirz, clapping him on the shoulder, replied—"Rejoice, doctor, in such a son, who speaks when no other person dares to speak. That justice for which he displays so ardent a zeal shall cover him with its wings."

It would be tedious and uninteresting to enter into a minute account of the progress and investigation of this affair. Suffice it to say that Grebel, the bailiff, against whom the charges were preferred, did not think it advisable to wait the result and consequences of the inquiries of the committee appointed to examine into his conduct, but confessed his guilt by absconding from justice.

In the beginning of March, 1763, Lavater set out with his friends, Hess and Fuseli, on a journey to Berlin, whence they proposed to proceed to Barth, in Swedish Pomerania, to visit the president Spalding, with whom they were well acquainted by his writings, and from whose conversation they expected to derive equal entertainment and instruction. "We had always," says Lavater, "considered this excellent man as one of the most enlightened and acute thinkers of the age, and one of the most worthy of the servants of Christ. Our principal object, therefore, was, by making some stay with him to fit ourselves for the future exercise of our sacred profession."

Professor Sulzer, from Wintherthur, who was then

in Switzerland, and M. Jezeler, from Schaffhausen, likewise agreed to accompany the young friends on their excursion to Berlin. M. Sulzer, in the course of this tour, introduced his fellow-travellers to many persons of distinguished literary merit to whom he was himself known. Of these and others, with whom Mr. Lavater became acquainted at Berlin, he has given characteristic sketches in several of his letters; but as many of them, though men of genius and abilities, are scarcely known, even by name, here, we shall only select such of these sketches as are descriptive of men of celebrity, or of persons whose portraits are to be found among the plates illustrative of the Physiognomical Essays. It will appear from these how early Mr. Lavater began to observe and portray physiognomically.

“Gellert,” he says, “of whom we were favoured with a sight only for a few moments, has the physiognomy of a profound philosophical Christian. Intelligence beams in his eyes, and a spirit of integrity and philanthropy is displayed on his lips. His whole body, however, exhibits melancholy weakness in a human shape. In the features of his countenance we discern no ray of the powerful animation of his writings, and the vivacity of his style.

“Zollikofer has a pale, long, but honest and spirited countenance. He is a lover of polite literature, a man of taste, philanthropic, sincere, generally beloved and honoured, as well on account of the simplicity of his doctrine as his blameless life.

“Ernesti a not very old but fully mature man, of

a pale complexion, with deep, thinking, blue eyes, under a projecting forehead, with scarcely any eyebrows:—speaking mildly in the firm tone of a judicious philosopher. A man with whom it is very pleasing to converse; and whose whole conversation and manner bears the character of sincerity and integrity. He has, as Fuseli said, the Zurich air in his exterior.’

Euler, the celebrated mathematician, whose portrait he drew with his own hand while he was at Berlin, he has thus described, in his characteristic manner—“An open singular countenance, exempt from every appearance of serious profundity of thought. A forehead in which penetration and mathematical precision cannot be mistaken.—He is very cheerful and entertaining, and has nothing affected or pedantic in his manner. He has much good-humoured wit, and converses with great vivacity on every subject. He asked us jocosely, making it as it were a kind of case of conscience, whether it were right for two clergymen of the reformed church to come so far to visit, and make so long a stay with a Lutheran divine, adding, “have you reformed Spalding, or has he made you a Lutheran?”—We both answered, “We are convinced of the truth of Christianity.”

Lavater neglected no opportunity that presented itself of seeing and conversing with persons distinguished by any great qualities; by their learning, religion, or virtues. In a letter written to his parents, while on his excursion to Berlin and Barth, he observes—“I have, in fact, never seen any great man

without advantage, abstracting from the profit I have derived from his conversation. I always feel a forcible impulse to employ my own powers in the best manner possible, in the circle in which I act, to do honour to my Maker. I do not seek fame, it would be pride and folly so to mistake my abilities; but I hold it to be the certain sign of a little mind, not to feel how great we may become, when we only strive to reach that perfection which it is possible for us to attain."

Mr. Lavater, with his friends Hess and Fuseli, arrived at Barth, in May, 1763. They were received by Spalding in the most courteous and friendly manner, and continued with him till January, 1764. During their stay they accompanied him in a journey he made to Stralsund, to see his father-in-law, the superintendent Gebhard, and afterwards proceeded with him to Bollwitz, in the island of Rugen. Of Spalding he thus speaks in terms of the warmest admiration and friendship.—"The penetration of this great man; his pure, elegant and just taste, which appeared still more conspicuous in his conversation and in his whole manner, than even in his immortal writings; his profound, comprehensive, and judiciously selected learning; and, above all, his exalted moral feeling; his noble animation, and the unalterable propriety of all his sentiments; the inartificial open confidence and simplicity of his whole character,—made on us so forcible an impression, that we could not but rejoice in our inmost hearts, that we could enjoy the conversation and instruction of so extraordinary a man."

While he remained at Barth, he commenced those

literary labours, which he afterwards so indefatigably continued through a life of sixty years, by writing in a periodical work, entitled—"An ample and critical Account of the principal Publications of the present Time: with other Notices relative to Literature."—Many of the critiques on theological books in this Review are by him; but so private were his communications, that his name was not known even to the editors. He also entered into a literary contest with M. Bahrtdt, a minister at Berlin, on the subject of a book published about that time by M. Krugot, chaplain to the prince of Carolath, entitled—"Christ in Solitude." This work M. Bahrtdt considered as containing many erroneous opinions, and in the zeal of orthodoxy published his observations on it under the title of—"Christ in Solitude: corrected and improved." Lavater, who greatly admired the book, though he did not coincide with the author in all his sentiments, immediately transmitted an anonymous letter to Bahrtdt, which he afterwards published, written with all that warmth and vehemence which the idea of an act of injustice committed against another naturally produced in him. In this letter he charged Bahrtdt with having purposely wrested many passages from their real meaning, and misrepresented the principles of the author—"And this," says he, "I think I may say with certainty, you have done contrary to the conviction of your conscience from mean and base views. If you really have read the work you so disingenuously condemn, which whether you have or not may well appear doubtful, I am persuaded that you have rejoiced when

you have found a passage from which you could extract a meaning you could pronounce heretical. Were I actuated by the same evil disposition, I have no doubt I could find a hundred passages in your writings, which, treated in the same manner, would yield full as much heresy."

Bahrtdt published a second part of his observations, in which he animadverted on the letter he had received from Lavater, with all the heat of orthodoxy, calling his antagonist "one of the despisers of the religion of Jesus, an enemy of the cross of Christ, and a wolf in sheep's clothing."

Lavater now published his first letter, and likewise an answer to the reply of Bahrtdt, in which, after further defending the author, whose cause he had undertaken to vindicate, he took notice of the aspersions cast on himself. To these he replied by making a declaration of the faith he held, which, as we can have no better authority to determine what his real opinions on some of the principal articles of the Christian religion were, we shall here insert.

"That you may not," says he, addressing himself to Bahrtdt, "mistake my real opinions on the subject of the religion of Christ, and avail yourself of the opportunity, where my expressions may not be clear and determinate, to pervert and render them suspicious, I shall here give a declaration of the faith which I hold, sincerely, and from internal conviction, with respect to some of the particular doctrines of Christianity that have an immediate relation to the present subject.

"I believe that the everlasting God and Father has

sent his eternal only begotten Son into the world, to take our nature, to be our teacher, our example, and redeemer ; to show us the way to eternal happiness, and to restore to us, without any merit on our own part, or any view to our good works, if, indeed, we have performed any, the right to immortality and positive beatitude, which we had lost by the sin of Adam and our own transgressions. I believe that Jesus Christ, by his death, has reconciled the sins of the world ; that is, has made that possible which by no good dispositions of heart, by no works of the purest virtue, could have been made possible, namely, the satisfaction for our sins ; that therefore this sacrifice of Jesus Christ is the only ground of comfort and positive salvation for all those, and only for those, who believe in Christ ; that is, who receive the whole doctrine of the gospel with full consent of heart ; and when, by an unprejudiced examination they are convinced of its divinity, sacrifice to its clear and evident proofs, not their reason, but all the prejudices of their understanding and their heart, and every lesser weight of probability on the contrary side.

“ Such a state of mind is in the best moral order, and is not only a source of all virtue, but is itself the greatest of virtues ; the internal, immediate salvation of the soul, without which not only no salvation is possible, but which likewise is all that man on his part can contribute towards his salvation ; or, which is the same thing, all that God requires of him to render him capable of receiving the positive instructions of his grace.

“ I find also, in this gospel, to my comfort and edification in good works, the doctrine, expressed with sufficient clearness and conviction, of the manifold assistance of divine grace, particularly by an immediate influence of the Holy Spirit on our souls: though I meet with no formal proofs of the uninterrupted action of this divine person upon all Christians alike, and extending to every good emotion of the heart; unless I esteem as such what appears only to have reference to the miraculous gifts bestowed on the first Christians.

“ This I believe, and this faith will I avow before the whole world.”

Lavater and his young friends left Barth on the 24th of January, 1764, and were accompanied by Spalding to Berlin, where they continued till the 1st of March, when they again set out, Lavater and Hess, on their return to Switzerland, and Fuseli to accompany them to Gottingen, whence he proposed to proceed to London.

At Quedlinburg they made a visit to Klopstock, the celebrated German poet, who received them in the most friendly manner, and as if they had been for years his most intimate acquaintances. They continued here three days, the greater part of which they passed with Klopstock, of whom Lavater says: —“ It is impossible to conceive any idea of a more obliging and friendly man than Klopstock. He discourses on every subject with remarkable propriety and liveliness; and joins to an excellent heart an extremely cheerful manner ”

At Halberstadt he again saw M. Gleim, and thence took his road by Brunswick to visit the worthy Abbé Jerusalem, with whose conversation he expressed himself highly gratified. From Brunswick he proceeded to Gottingen, where he parted from his friend Fuseli. At Frankfort he remained only a day and a half, but in that time contracted a confidential friendship with M. Moser, which continued through the remainder of their lives. He then went by Strasburg to Basle, where he had proposed to stay at least three days, but on his arrival there found a letter containing the melancholy information, that his father was so dangerously ill that he was not expected to live. He, therefore, proceeded without delay, accompanied by his faithful friend Hess, to Zurich, where he arrived on the 24th of March, 1764. On his return he found his father extremely ill, who exclaimed at sight of him, "Oh! I again see my son John Caspar!" But so little hope was entertained of his recovery, that Lavater, on his arrival, wrote to his friend Henry Hess—"I am here, waiting to receive the last blessing of a dying father—yet I may, perhaps, find a moment to embrace you." His anxiety and grief, however, was soon changed into joy, for from that time his father began to recover, though slowly, till his health was entirely restored.

Lavater now employed his time in reading with the utmost assiduity, and making extracts from all the theological works that made their appearance. He likewise cultivated his poetical talents, and wrote a great number of hymns and religious poems; and

began a poetical translation of the Psalms. In the course of the year 1766, he inserted many pieces, both in prose and verse, in a weekly publication, entitled, "The Remembrancer," to which he was a principal contributor, though his name did not appear.

In June, 1766, he married Miss Anna Schinz, the daughter of a respectable merchant, who held an office in the civil magistracy. The affection by which this union was cemented being founded on virtue and religion, the happiness it produced proved as lasting as it was pure and rational.

In the course of the following year, he published the first edition of his "Swiss Songs," which passed through a greater number of editions than any other of his works; and in 1769 appeared his translation of "Bonnet's Palingenesia;" and a poem, or rather the plan of a poem which was never completed, entitled "Prospects into Eternity," in three volumes, published successively. As the latter work attracted much notice at the time, and was supposed to avow several of the peculiar opinions entertained by Lavater, or at least attributed to him, we shall here give an extract from a letter which he wrote soon after its appearance to the Abbé Jerusalem, at Brunswick, who had written to Dr. Zimmermann to express the great pleasure he had received from a perusal of the work, adding some observations relative to the subjects on which it treated.

"You wish a heaven and a saviour to all your fellow men; the inhabitants of this earth, who are good and virtuous. I wish the same. My opinion is

not, that the morally good will not be saved, will not enter into the heaven of Christ, as soon as they shall know and love him. I hope in God, who is love, and has not spared his only begotten Son, but given him for us all : in this God I hope, that not only the half-christians, but even all the condemned, converted by the mediation of his Son, shall enter his heaven. When I speak of the elect, I mean the Christians who have part in the first resurrection, or if you rather choose so to express it, who, immediately after the resurrection, shall enter the heaven of Christ. I am indeed ashamed to leave Socrates behind, even for a moment. Had he seen Jesus, he would have been a good Christian, as Paul was, as soon as he saw him.—But there are not many Socrates.

“ I strongly felt the force of your reasons for the sleep of souls, an opinion to which I had long been secretly inclined, since it at once removes innumerable difficulties—but we find so many examples, of which we wait the explanation, that seem to indicate a state of conscious existence. I need not remind you of the rich man and Lazarus, whose state after death Christ appears to describe as it literally was ; or of the thief on the cross ; St. Stephen ; St. Paul ; or the apparition of Moses and Elias. Shall we not, at least, be compelled to make exceptions of these cases ? However advantageous it might have been for me as a poet to assume the sleep of souls, one difficulty would yet remain, which you have yourself mentioned—I mean the appearance of departed spirits. I have never seen an apparition, nor is there any person related to me

who imagines he has seen one. I will set aside all such stories; they shall all be false—but what are we to think of Swedenborg? I must confess that I am as disposed to reject, as any person can be, the many ridiculous things which are so offensive in his writings; but must not the almost undeniable historical facts, adduced by Kant in his “Dreams of a Ghost-seer,” to mention these only, be of the greatest weight with every impartial mind? It is true, almost every thing is repulsive in this extraordinary man, and his still more extraordinary works. I will not suffer myself to be imposed on by the tone of candour and simplicity in which he affirms that he has seen the spirits of the dead—but what can the most incredulous person object to relations which are as well confirmed as any thing in this world can be? In this case I cannot avoid yielding. At any rate nothing appears to me more to deserve the examination of the philosopher and the Christian, than the incredible assertions of this inexplicable man. If he be, as Ernesti thinks, a deceiver, the world ought to know it; if what he affirms be true, we ought to believe in him.”

We shall here give another extract from this same letter, as it relates to certain opinions, which Lavater appears to have maintained, at least in substance, during his whole life.

“I have prescribed to myself, as an inviolable rule in the writing of my poem, to say nothing in it which is not philosophically or theologically true, or which cannot be proved to have the highest degree of probability. I expect, therefore, from every reader and

critic of my work, that he will point out to me what he considers as mere invention or poetical licence. But I do not consider as such the reign of Christ on earth for a thousand years. I believe it as a divine. The particulars may perhaps have too much of invention in them ; but the essential doctrine I consider as indubitable. The great proof for the establishment of a kingdom of Christ on earth is not found merely in some few passages of the New Testament, which appear more or less to favour this doctrine ; but in the whole plan of revelation, of which the Old Testament is the foundation, and the New the accomplishment. It is certain that the prophets of the old covenant have unanimously foretold a kingdom of the Messiah. It is certain that they have so clearly expressed this idea of the future kingdom of the great Son of David, that were we not prejudiced, and confirmed by habit in a different opinion, we should not entertain a doubt that every single allusion, as well as the general images and modes of representation, describe this kingdom as an earthly monarchy. Who, when he reads the description given by Daniel of the monarchies, of which that of the Messiah is to be the last, would suppose that this latter, and this alone, is of an essentially different nature, and to be sought out of this earth ? Who would conceive such an explanation in the least probable, were he not previously prejudiced in favour of a spiritual kingdom ?—Observe, I say a spiritual, not a heavenly kingdom. For, according to the received exposition of our divines, the sublime representations of the prophets refer to the spiritual power

which Christ, since his ascension into heaven, exercises over his church. But this is an entirely new idea, arbitrarily ascribed to the prophets, and which the Jews have always justly rejected. In no part of the whole New Testament is the kingdom of Christ understood in this sense. We must rather understand it of the future beatitude of heaven, than of the state of the Christian church on earth. But even this meaning is not to be admitted. The prophets represent the kingdom of the Messiah as a consequence of his coming upon earth. They speak as if he had brought this kingdom with him from heaven to earth. They speak of no other seat of this monarchy but this earth; and of the land of Canaan as the centre of this kingdom. (*Ezek.* xxxiv. 27, 28. *Zech.* xiv. 8, 9.) Ezekiel, in the last chapters of his prophecy, has even given a map, as it were, of the manner in which the land of Judea shall be divided under this king. This kingdom is there represented as the fulfilment of the promise made to David that his son should possess his throne for ever. It will not be denied that the Jews have always understood, and still understand, these prophecies in this sense. Has then the gospel changed all these ideas? Has it contradicted the general expectation of the Jewish nation, of more than six hundred years' continuance, as an idle prejudice? Has it shown that every thing is now to be understood spiritually? Nothing less. The ideas of Jesus and his apostles are the same with those of the ancient prophets, and so likewise are their expressions. John explicitly announces the kingdom of the Messiah—

yes, he tells the Jews the Messiah will immediately come, and his kingdom be offered to the nation—and had the Jews then accepted the Messiah, his kingdom would have immediately commenced. But how was it possible that the Messiah should be rejected, crucified, and put to death, and at the same time erect his kingdom on earth? The former of these, however, must take place to fulfil those prophecies which foretel the sufferings and death of Christ; the latter, therefore, could not be at the same time. This seems, indeed, to be contrary to the prophecies, which do not appear to be fulfilled by the coming and fate of Jesus of Nazareth. And, in fact, were this his first coming the only one, the greater part of the prophecies would remain unfulfilled.

“But let us see how the apostles explain this enigma.—They teach us there is a double coming of the Messiah; the first that which has taken place, and is the fulfilment of those prophecies which speak of the sufferings of the Messiah; and the second, which is still future, and will fulfil the other prophecies, which speak of his kingdom.—We now have a light to guide us.—All the passages of the New Testament, which relate to the second coming of the Messiah, serve to prove that by his first coming only a part of the prophecies relative to him are fulfilled. Such was the general opinion of the primitive fathers of the church with respect to the kingdom of the Messiah, as evidently appears from their writings. When a Jew objects—the Messiah, according to the account of the Christians, is already come, and yet his kingdom

does not appear—the answer is satisfactory—He will come again, and with him come the times of restoration.

“It has, for many years, appeared to me an extremely forced explanation, and contrary to all the rules of sound exposition, when divines tell their hearers, or those who would search the Scriptures, that the numerous predictions of the prophets concerning this kingdom are fulfilled, and are to be understood spiritually. For a long time I knew not what to think. I feared to open a prophetic book; and I had many secret doubts. The same occurred to me with respect to the resurrection. I almost found myself compelled to admit only one resurrection, or that of the just. At length both difficulties were removed in such a manner, principally by the aid of M. Hess, the author of the excellent history of the last three years of the life of Jesus, that I am now much calmer in my mind, can disregard some far less important difficulties, for all cannot be removed even by the clearest hypothesis, and find my faith in the divine authority of the Scriptures satisfactorily confirmed.”

The opinions, however, contained, or which appeared to be contained, in this work, produced many severe criticisms and reflections on the author, both from orthodox and heterodox divines, and even from many who professed the greatest friendship for him. A country pastor, full of scholastic theological learning, in his zeal, conceived it his duty formally to become the accuser of the dangerous book and its author before the consistory. His charge he thus introduces—

“There has lately appeared a publication, entitled ‘Prospects into Eternity.’ I have found it filled with old and long-refuted errors ; and I am convinced that great scandal and injury may arise from it to the church. I have therefore considered in what manner these errors may best be detected, and every person warned against them ; and it appears to me most proper that I should lay my remarks before the venerable consistory which has the superintendence of the church and seminaries of education, which, when these errors are clearly pointed out, will, as a father and director, take such measures as to its wisdom shall seem meet, to correct the evil and prevent its dangerous consequences. I shall not speak of all, but only the principal of these false doctrines. I shall not therefore say anything of his ascribing to the universe not only immensity but infinity, since the one proceeds from the other ; yet is this position extremely dangerous. Infinity is by divines and philosophers numbered among the *attributa divina quæ incommunicabilia sunt* (the divine attributes which are incommunicable.) Whoever says the universe is infinite, makes the universe God. I will say nothing of his opinion that our earth and the other great bodies of the universe are organized. This is in itself ridiculous. Nor will I make any observations on his always styling our Saviour only an extraordinary man ; and the confused manner in which he speaks of his divine origin. He says, ‘Jesus will raise the dead by the power now appropriate to him.’ What power is that which is now appropriate to him ? There is great reason to suspect that this expression is derived

from the error of those who make Christ a newly-created God. Lastly, I will not mention that he places the divinity of the books of the Old Testament merely in the opinion of men, since he always says, when speaking of any of them—‘which are considered as divine.’”

These are the errors of which he *makes no mention*, his principal accusation was that Lavater endeavoured to overthrow the article of faith relative to the resurrection of the dead.—He afterwards proceeds:—“I might say much, were it necessary, of his other chimerical ideas, which are all of them most extravagant and absurd. Such is his *vehicle* of the soul, which, within the gross material body, has another organized, but invisible body—his doctrine that departed souls exist in an intermediate state till the last day, and then first enter into a state of the highest beatitude or dreadful condemnation; that there is a double resurrection; and that there will be a millennium, or kingdom, in which Christ will reign on earth a thousand years.”

Whatever may be the truth with respect to some of these opinions ascribed to Lavater, as contained in his work, others of them can only be deduced by a manifest perversion of the obvious meaning of his expressions, and it was not difficult for him to defend himself against the charge of having entertained them. The consistory, on receiving this accusation, cited him to give in his answer, which he did without delay, and the result was, that it was entirely approved by the consistory, and a notice sent in writing to his accuser, that the defence of Lavater had been found perfectly

satisfactory, and that the consistory had adjudged the charge made against him to be without foundation.

It is certain that Lavater was far from disposed to receive his opinions from the dictates of others, however he might respect their learning or piety. He diligently examined and judged for himself, while his ardent imagination inclined him to embrace many opinions, which persons of a cooler disposition would consider as bordering, at least, on enthusiasm. The ideas he entertained on the efficacy of prayer, faith, and the gifts of the Spirit, had much of this tincture, and exposed him frequently to the animadversions of his friends, as well as of his adversaries. On these subjects he entered into a correspondence with Resewitz, Basedow, and several other learned and religious persons; and in the year 1769, drew up "Three Questions," accompanied by a great number of citations and remarks, which he printed and sent round to a number of divines, who were personally known to him, and many others with whom he was only acquainted by their writings or general character. These questions he prefaced with an earnest request that they would favour him with explicit answers to them. "Turn not aside," says he, "Christian reader, either to the right hand or to the left: let me have neither exclamations nor declamations, but an explicit answer, agreeable to the principles of just reasoning.—To anything else I shall not reply."

The substance of these questions, which, with the passages cited, would be too long to be given here, are contained in the following observations on the

same subjects, which we shall give in Mr. Lavater's own words from a tract he published about the same time.

"I consider this inquiry as merely a critical examination of the true doctrine of the writers of the scriptural books, without considering whether daily experience agrees with their representations. The question is only, what have they really taught?

"I find that these authors all agree that the Divine Being has revealed himself to certain men in an immediate and more evident and distinct manner, than by the customary operations and changes of nature. All of them relate appearances of the Deity, and acts of the Deity, which are not to be expected in the ordinary course of nature; occurrences which manifestly depart from all our known experience of nature. They represent the Deity as a being to whom man can speak, and who returns him an answer.

"I find that the scriptural authors ascribe these unusual operations to the Spirit of God. Spirit, or as the word originally signifies, wind, has two essential properties, invisibility and sensible activity—sensible operations, of which no natural cause can be assigned, are ascribed to the Spirit of God, or the Holy Spirit.

"I find further, that the authors of these writings are of opinion that it is one of the most excellent merits of the crucified Nazarene Jesus, that the immediate communication between the human race and the Deity, which had been interrupted by unbelief and ignorance of God, shall be restored. Man shall again by him be brought to a communion with God, which

has some resemblance to that in which he himself stands with the Deity. - I find that they endeavour to confirm this idea by facts, which appear to place the meaning of these expressions beyond all doubt.

“These authors say expressly, that the purpose of God to bring man, through Christ, to an immediate communion with his Spirit, was an eternal purpose ; that the promises of the gift of the Holy Ghost extend to all men who believe in Jesus Christ. They understand by these gifts of the Holy Spirit, as the facts they have related with so much simplicity evidently show, not those gifts or powers which are not to be distinguished from the natural or usual powers of the persons in whom they reside, but powers and properties which are sensibly extraordinary, and by which their resemblance to Christ is rendered manifest.

“In fine, which again leads us to the same result, I find in these sacred writings, frequent recommendations of faith in God. They assert that the simple receiving of the divine testimony bestows a power, far exceeding the usual powers of man. All things are possible, say they, to them which believe ; and they record histories according to which men, by the power of faith, have healed the sick, raised the dead, made the lame to walk, and the dumb to speak. There is not a word to signify that faith shall continue to bestow this power only during one, two, or three centuries, but it is said generally—‘Whosoever believeth in me hath eternal life.’—In the same manner it is said—‘He that believeth on me, the works that I do shall he do also, and greater works than these shall he do.’

“Should I be mistaken in this, which I do not believe that I am, another way still remains, which leads precisely to the same point. I mean the Scripture doctrine of the power of prayer. The scriptural authors support the opinion that the Deity causes that to come to pass which is prayed for with firm faith. ‘God heareth the prayer of the faithful.’ The effects which they ascribe to prayer are not mere natural consequences of the act of praying in the heart of the person who prays; they are positive external effects which have no visible connexion with the prayer itself. This doctrine they teach by precepts, and confirm by circumstantial histories. They do not, by a single word, or intimation of any kind, limit this power of prayer to certain persons, circumstances, or times.

“I thus come to this proposition.—The scriptural writers are of opinion that it is possible, that it is the destination of man, to maintain a peculiar and immediate communion with the Deity.”

We have already mentioned an instance of the enthusiasm of Lavater on this subject, when almost a child, in the case of his school-exercise. The following anecdote, related by himself, will show, that he retained the same ideas, and acted according to the opinion he has here expressed, in his riper years.

His mother, notwithstanding she possessed many excellent qualities, had yet some failings which were a cause of uneasiness to her son, and frequently a trial of his patience. In his confidential correspondence with his friends Felix and Henry Hess, especially the latter, he had occasionally made, though with great

tenderness, some observations on this part of her character. The answers to these letters, which had relation to the same subject, he had carefully concealed in a place where he thought they would not be discovered, knowing that should they be seen by his mother, they would give her much offence, and probably occasion great uneasiness in the family. His prudent precaution was, however, ineffectual. One day, when he entered his chamber, he saw, to his great surprise and alarm, his mother sitting at the table with all these letters thrown into a basket that stood by her—"You see, Hans," said she, "I have found all your private correspondence. I must gratify my curiosity to learn what is the subject of it."—Lavater, as he frequently assured his friends, was thunder-struck, and knew not in what manner to act. He, however, had recourse to earnest and humble solicitation of that divine aid in which through life he put his trust. He hastened into an adjoining chamber, threw himself on his knees, and prayed fervently that his mother might not read the letters. When he returned, he found that she had not proceeded to open any of them, they all lay together as before, in the basket; and she returned them to him without having read a single letter. This incident, though it may only excite a smile from the generality of readers, made a forcible impression on the ardent mind of Lavater, and greatly contributed, as he himself declared, to confirm him in his conviction of the truth of the doctrine he believed to be taught in the Scriptures, of the efficacy of prayer with faith in all the occurrences of life.

At the same time it is to be observed, that it cannot be objected to Lavater, that he was only strenuous for the speculative doctrines of religion, or the efficacy of faith, while he disregarded the practical part and moral duties of Christianity. The following resolutions, which contain the rules he laid down for his observance through life, will show how sincerely and zealously he attended to the latter.

“ I will never, either in the morning or evening, proceed to any business, until I have first retired, at least for a few moments, to a private place, and implored God for his assistance and blessing.

“ I will neither do nor undertake anything which I would abstain from doing if Jesus Christ were standing visibly before me ; nor any thing of which I think it possible that I shall repent in the uncertain hour of my certain death. I will, with the divine aid, accustom myself to do every thing, without exception, in the name of Jesus Christ, and as his disciple ; to sigh to God continually for the Holy Ghost ; and to preserve myself in a constant disposition for prayer.

“ Every day shall be distinguished by at least one particular work of love.

“ Every day I will be especially attentive to promote the benefit and advantage of my own family in particular.

“ I will never eat or drink so much as shall occasion to me the least inconvenience or hindrance in my business ; and between meal-times (a morsel in the evening excepted) I will abstain, as much as possible, from eating, and from wine.

“ Wherever I go, I will first pray to God that I may commit no sin there, but be the cause of some good.

“ I will never lay down to sleep without prayer ; nor, when I am in health, sleep longer than, at most, eight hours.

“ I will every evening examine my conduct through the day by these rules, and faithfully note down in my journal how often I offend against them.

“ O God ! thou seest what I have here written.— May I be able to read these my resolutions every morning with sincerity, and every evening with joy and the clear approbation of my conscience !”

The “ Journal of a Self-observer,” which was published by Zollikofer at Leipsic, in 1771, is, in fact, the journal of Lavater, but with evidently altered dates. It is also not the same as it came from his pen. One of his friends, who had procured a copy of it, had made such alterations as he judged necessary, and sufficient to disguise it from the author. He then transmitted it to Zollikofer, who, convinced that its publication might do much good, caused it to be printed, and greatly surprised Lavater, by sending him a copy.

In the year 1769, Mr. Lavater entered on the regular exercise of his duties as a minister, by being appointed deacon and preacher to the orphan house at Zurich. It was his own wish to have been the pastor of some congregation in the country ; but Providence had destined him to act in a more enlarged sphere, and more suited to his talents and connexions.

In the year 1769, Mr. Lavater published his translation of the second part of Bonnet’s “ Palingenesia ”

which contains an "Examination of the Proofs of Christianity." In his zeal for religion, and actuated by an ardent desire that every friend he esteemed should believe the truths of Christianity, truths of such importance to their present and eternal happiness, he prefixed to his translation a dedication to Moses Mendelsohn, the celebrated literary Jew of Berlin, in which he thus addressed him :—

"I know your acute penetration, your steadfast love of truth, your incorruptible impartiality, your ardent esteem for philosophy, and the writings of Bonnet in particular; nor can I forget the liberality and moderation with which you judge of Christianity, notwithstanding you have not embraced that religion; and the philosophical esteem, which in one of the happiest hours of my life, you expressed for the moral character of its founder. I am therefore encouraged to entreat and conjure you, in the presence of the God of truth, the Creator and Father of us both, not—to read this work with philosophical impartiality, for that I am certain you will, without any such request from me;—but publicly to controvert it, if you find the arguments by which the facts of Christianity are supported not conclusive; or, if you find them just, to act as reason and the love of truth require,—as Socrates would have acted had he read this book and found it unanswerable."

So public an appeal to Mendelsohn on a subject so delicate, gave the latter not a little uneasiness, as it placed him in a somewhat embarrassing situation with his friends of the Jewish religion. The adversaries of

Lavater were loud in condemning the impropriety and rashness of the step he had taken, which, in fact, he himself afterwards regretted. Several letters passed between him and Mendelsohn on this subject, which were collected and published in a small pamphlet, in 1770, under the title of "Letters of Moses Mendelsohn and John Caspar Lavater."

The answers of Mendelsohn are written with the greatest moderation and propriety.—"I am fully convinced," says he to Lavater, "that what you have done has proceeded from the purest source, and is to be ascribed to the most friendly and benevolent intentions; but I cannot deny that there is nothing I should less have expected than such a public challenge from a man like Lavater. You recollect the confidential conversation which I had the pleasure to have with you in my study.—If I am not mistaken, assurances were given that no public use should ever be made of any words that might then be spoken; but I would much rather suppose myself to be mistaken than that you have been guilty of a breach of promise. My unwillingness to engage in religious controversy proceeds neither from fear or imbecility of character. I did not begin to seek my religion only yesterday. Had I not, after many years of inquiry, been fully determined in favour of my own religion, it must have become apparent by my public conduct; or were I indifferent to both religions, or a disbeliever of all revelation, I should know what prudence advises when conscience is silent.—Of the truth of the essential doctrines of my religion I am as firmly convinced as

yourself or M. Bonnet can be of yours. You ought not to have suppressed the conditional clause in that esteem for the moral character of the founder of your religion, which I expressed in the conversation that passed between us.

“According to the principles of my religion, I shall not attempt to convert any person not born under our law. Moses has given us the law : it is an inheritance of the sons of Jacob. All the other nations of the earth are, as we believe, required by God to act conformably to the law of nature, and the religion of the patriarchs. Those who thus act we call virtuous men of other nations, and esteem them children of eternal salvation. I have the happiness to have for my friends many excellent men who are not of my religion ; I enjoy the pleasure of their conversation, which improves and delights me. Never has my heart secretly exclaimed : — ‘ Mischief is reserved for ye, noble souls ! ’

“Nothing but the earnest appeal of a Lavater could have induced me to make this open avowal of my sentiments, which I now do in order that silence may neither be considered as contempt or consent. M. Bonnet may probably have written only for such readers who, like himself, are convinced, and only read to confirm themselves in their faith. His internal conviction and a laudable zeal for his religion have given a weight, in his opinion, to his demonstrations, which another may possibly not find in them.”

Lavater, before he received this letter, had heard from many of his friends, that the author of the work

he had translated greatly disapproved of this dedication, and considered it as an act of indiscretion towards Mendelsohn, which opinion was afterwards candidly avowed to him by Bonnet. This gave him much uneasiness; though he was conscious that he had acted from the sincerest and best intentions. He, in consequence, wrote the following letter of apology to Mendelsohn :

“ RESPECTED SIR,”

“ I address you thus because I sincerely believe you deserving of respect. I have been induced by motives the most sincere and well-meaning to dedicate to you my translation of the “ Palingenesia” of Bonnet. The author of the work thinks that I have acted indiscreetly in what I have done. Many of my friends at Berlin are of the same opinion. If you think so likewise, be pleased only to intimate to me, or any friend of mine, in what manner I may make reparation for this indiscretion, though in fact, I can scarcely conceive it to be such. At any rate, I shall be satisfied if you will examine and maturely consider my conduct in this particular.

“ Forgive me—what? that I highly esteem and love you? that I most ardently wish your happiness in this world and in that which is to come?—Forgive me, however, if I have chosen an improper mode of expressing this esteem, and this wish.”

While this letter was on its way to Berlin, Mr. Lavater received from Mendelsohn that from which

we before gave an extract. In the answer which he immediately returned to it, he observes that he cannot entirely repent of what he had done, though so many of his friends, as well as the author of the work, had expressed their disapprobation of the dedication. "My intention," says he, "was not to force from you a confession of your faith; but as I believed the cause of Christianity to be excellently defended by M. Bonnet, I entertained a hope that I should effect what I conceived to be of much more importance than the translation of the work, if I could induce you to undertake a careful examination of it. Your kind and liberal letter has confirmed the judgment of my friends, and fully convinced me that I was in the wrong. I therefore recall my unconditional challenge in which I was not sufficiently justifiable, and thus publicly request your pardon for my too great importunity, in which I was in the wrong, in my address to you.

"It would give me the greatest uneasiness could I imagine that you suppress, merely from politeness and friendship, a suspicion that I have acted contrary to my promise; or that you could allow the public to entertain the most distant surmise that, regardless of my promise, I had made such use of a private conversation as must be prejudicial to you. I am, however, ready to admit, that when I mentioned the esteem you expressed for the moral character of the founder of my religion, I ought to have been more explicit, since it was limited by the condition—if he had not assumed to himself the honour of that adoration which is due only to Jehovah.

“ I consider the essential arguments, with respect to the proofs derived from facts, in favour of Christianity, as incontrovertible. Yet must I declare, so much do I love the truth, that great as my attachment to my religion is, it would not prevent my leaving it, if I thought the falsehood of it demonstrated, or could be persuaded that the moral proofs, and proofs derived from facts, by which the divinity of the mission of Jesus is supported, have less logical value and force than those on which you found the divinity of the mission of Moses and the Prophets.

“ I can conceive, according to my ideas of Judaism, which I have formed from the revelation common to us both, that the Jewish religion and church aims not to be more widely extended than over the posterity of Israel; Christianity, on the contrary, from its nature, was designed to be a general religion, equally adapted to all nations. I, as a Christian, likewise believe—though in this many of my brethren do not agree with me to the same extent—that it is one of my most obligatory duties to extend the honour of my Lord and Master, and the truth of his religion, by every rational means, suitable to the nature of the thing, and to defend it from every hurtful prejudice.

“ Suffer me to declare, for the honour of truth, that I find in your writings sentiments which I more than honour, which have drawn tears from my eyes; sentiments which compel me, forgive my weakness, to renew the wish—would to God he were a Christian! Not that I in the least doubt that the Israelite, to whose sincerity the Omniscient must bear the same testimony

which I have borne in my address, is as much regarded by him as the sincere Christian ; my Gospel teaches me that God is no respecter of persons, but that, in every nation, he that feareth him, and worketh righteousness, is accepted with him.

“ I shall conclude with expressing my conviction, which I consider as equally certain as delightful, that I shall find you, if not now, at least hereafter, among the happy adorers of him, whose inheritance is the congregation of Jacob, my Lord and Master, Jesus Christ.”

This letter, which was intended for publication, Lavater accompanied with a private letter to Mendelsohn, in which he says—“ I submit it to your justice, whether you will leave the public still under the influence of that suspicion, so afflicting to my heart, which is conscious of its innocence, that I have been guilty of a violation of my promise, by the general mention I have made of a conversation which passed between us. I certainly thought that I could not add the condition on which you expressed your esteem for the founder of the Christian religion without a departure from that promise.”

In a second letter written somewhat later, in consequence of a number of false and ridiculous stories which were then circulated relative to this affair, he admits that he gave the promise alluded to, but declares that he understood it in the sense, that he would not make any indiscreet discovery of any thing that might be said against Christianity in the course of the conversation. In this letter he likewise mentions.

idle report, that he had written to some person, that could he but pass eleven days in perfect sanctity and continual prayer, he was fully convinced that he should obtain the conversion of Mendelsohn—"This," says he, "is too ridiculous to require contradiction. It is also reported that I have said, that I was anxiously concerned for the salvation of your soul—such a thought never entered my mind. We may believe that there are superior and inferior degrees of beatitude, without supposing that there can be no salvation without the pale of the church."

Mendelsohn concluded this correspondence by declaring, in the most express manner, his full conviction of the sincerity, benevolent intentions, and friendly disposition of Lavater towards him—"His letters to me," says he, "exhibit, in my opinion, his moral character in the most advantageous light. We find in them the most indubitable proofs of true philanthropy and sincere religion: an ardent zeal for goodness and truth, an unbiassed integrity, and a modesty approaching to profound humility. It rejoices me extremely, that I had formed a true estimate of the worth of so noble a mind. It is an extreme excess of goodness and modesty in such a man as Lavater, publicly to ask my pardon—why should he?—I again as publicly declare that I have never considered myself as offended or injured by him. The *importunity*, as he himself terms it, which might be discommendable in his dedication, could only have proceeded from a too ardent and incautious love of truth, and must carry with it its own excuse."

In the years 1770 and 1771, so great a dearth prevailed in Switzerland that many of the poor died of hunger, and all were reduced to the greatest distress. The charity of Lavater was on this occasion extremely active. Though not rich, as he derived but very little profit from his situation as preacher to the orphan-house, and almost the only income he could at that time call his own, was the produce of his publications, he yet gave away all he could possibly spare; and by constantly enforcing in his sermons the duty of being charitable to the poor, and personally applying at the houses of the opulent to solicit alms for their relief, he obtained considerable sums to distribute, and hundreds had cause to bless his pious and indefatigable benevolence.

In 1770, Lavater wrote his "Reflections on Myself"—a "Collection of Spiritual Songs"—an "Ode to God"—and the "Christian Manual for Children," which was published in 1771. In the same year, he likewise transcribed his "Journal of a Self-Observer," which was afterwards published, without his knowledge, by Zollikofer, making such alterations and additions as he judged requisite, and communicated it in manuscript to many of his friends. In 1771, he published a "Biographical Eulogium of Breitingер;" and in the same year again addressed the public on the subject of faith and prayer, and the miraculous gifts of the Holy Spirit. The "Three Questions," which he published about two years before, have already been mentioned. To these a variety of answers had appeared, in most of which, he tells us,

instead of a precise answer to clear and precise questions, he found only exclamations and declamations, sneers and ridicule, or sighs and lamentations over the consequences which such a doctrine might be expected to produce. In those which condescended to reason on the subject, the principal argument insisted on was, that we must be guided by facts and experience in our interpretation of the sense in which such passages of Scripture, as contain promises of miraculous powers, are to be understood. Lavater replied to these by publishing a kind of circular letter, in which he requested all his friends, and, in general, all inquirers after truth, to assist him by the communication of all such facts as had come to their knowledge, which might tend to prove that these scriptural promises extend to the present times.

“We must examine,” says he, “whether, after the death of the apostles, and of those who through them and during their lives had received the Holy Ghost or preternatural powers, there be any certain historical examples of effects of prayer, faith, and the gifts of the Holy Spirit, which are entirely or in part similar to the miraculous events related in the Gospel; and whether it be credible that the numerous relations of this kind transmitted to us by so many fathers of the church, and other ecclesiastical writers, can all, without exception, be false.

“You will render me a very grateful service if you will point out to me the most remarkable facts of this kind, or the historians who have recorded them; which you consider as certain or doubtful; and also if you

would direct me to such writers as have treated this subject with impartiality.

“I wish to ask all the friends of truth whether no positively certain or credible events are known to them, which have happened since the Reformation, and which are entirely or in part similar to those miraculous effects of prayer, faith, and the Holy Spirit, recorded in the Gospel; events which have immediately followed prayer, or some positive exertion of faith, and which were not to be expected to take place in any natural manner? I wish such facts however to be communicated with the requisite proofs, or at least with an intimation where I may find such proofs.

“It is not of less importance to me to know, whether there be any incontrovertible example of a living pious and conscientious man, who will declare before the omniscient God—I have prayed, offering up my petition, according to the precept of the Gospel, with undoubting expectation that I should be heard, and I was not heard. God answered me not.

“I shall add nothing with respect to the importance of this inquiry, the object of which is to ascertain, whether the sufferer, whom no human wisdom or power can relieve, may still, in the same manner as the first Christians, have recourse to the omnipotent power of Christ; whether the Christian of the eighteenth century, as well as the Christian of the first, may attain to an immediate and visible communion with God through Christ? Can there be an inquiry more important to the friend of humanity, who views around him so much dreadful misery; or to the Chris-

tian who every-where sees infidelity, and the empty, mere profession of Christianity triumph?

“The strictest impartiality and love of truth must be observed in this inquiry. I can conceive no crime more impious and shocking than, either from incredulity or attachment to a preconceived opinion, to deny or purposely to conceal a visible operation of the Deity, which must tend to the comfort of human kind—or from superstition, and attachment to opinion, falsely to ascribe to him such operations; and affirm that God has done what he has not done.”

This public invitation was answered by many letters addressed to Mr. Lavater from various persons, and containing numerous wonderful anecdotes, with the proofs, or pretended proofs, of the extraordinary facts. He examined them all with an industry and carefulness which can scarcely be conceived, except by those who were well acquainted with his character—“There is scarcely any proverbial expression,” he would say to his friends, “which seems more liable to exceptions than that which asserts that we willingly believe what we incline to wish. With respect to myself, I know that in such cases I am more disposed to doubt, and examine with much more scrupulous attention.” He was well convinced that most of the relations transmitted to him, neither bore the stamp of genuine simplicity, nor were supported by proofs in any manner satisfactory; yet he impartially examined them all; and this impartiality and serious examination frequently procured him much ridicule and censure, from those who were decidedly hostile to his opinions on

this subject ; while, at the same time, his rejection, after examination, of the claims of those who pretended to extraordinary gifts and powers was revenged by them with invective and insult.

In the course of his inquiries into the proofs of facts of this nature, he became implicated in some transactions which at the time excited considerable attention, and occasioned many unmerited reflections on his credulity and conduct.

A widow of the poorer class of people, named Catharine Kinderknecht, who resided about a mile out of the town of Zurich, pretended to possess extraordinary gifts, and to have experienced, on many occasions, remarkable answers to her prayers. She was encouraged and supported by a young clergyman, who, knowing Lavater's peculiar opinions, applied to him, and represented the widow as a living instance that the power of faith promised to the sincere Christian had not ceased. Lavater was at first much impressed by the apparent piety, the fervency of manner, and the fluent discourse of this woman ; but he had doubts ; for she was either really too great an enthusiast, or over-acted her part. She, however, found believers in her pretensions ; and, among others, some relations of the celebrated Fuseli, who had accompanied Lavater on his journey to Berlin. One of these had a complaint in his arm which baffled the skill of the surgeons he had employed ; and he was persuaded to have recourse to the prayers of Mrs. Kinderknecht. While she was praying, he thought it was impressed on his mind that he should pluck a cabbage leaf in

his garden, and apply it to the diseased limb. He then opened the Bible several times, and, the third time, the passage presented itself in which Isaiah prescribes a plaster of figs for the recovery of Hezekiah. This encouraged him to apply the cabbage leaf, and it had, at least for the time, a salutary effect. Here was a miracle that could not be contested. Lavater, however, was not satisfied; and it was considered as very extraordinary, that he who was an avowed believer in the power of faith should entertain doubts in a case so evident.

About the time of Lavater's first acquaintance with the widow, he had conceived the idea of building a small house, at a little distance from the town, as a place of retirement, when he wished to avoid interruption. By the inducement of the young clergyman he began to build, but soon after desisted, and the house was finished by Mrs. Kinderknecht and her patron; and here the clergyman preached, the prophetess prayed with ecstatic fervour, and congregations of wondering auditors assembled, which continually increased. Though Lavater never went to these meetings, he was blamed by many as the author and encourager of the enthusiastic scenes acted at them; and his enemies sneeringly called the house "Lavater's Miraculatorium."

Lavater, who entirely disapproved of these proceedings, wrote a letter of reprehension, conceived in very strong terms, to the preacher, in which he declared his disbelief of the inspiration and superior gifts to which the widow pretended; and as he found that Fuseli, though he had at first been led away by the enthu-

siastic pretensions of these people, would listen to reason, he went with him to the preacher and the prophetess, by whom he was received with insult and abuse. The issue of the conference was that Fuseli, who confessed that his arm, with respect to a real cure, was still in the same diseased state, was greatly detached from them, and afterwards entirely renounced all connexion with them. At length the consistory, at the suggestion of the magistrates, issued a prohibition against any person, for the future, preaching or praying in the place where these meetings were held. The minister submitted to the authority and command of his superiors, and Lavater, by his mild and gentle behaviour towards him, and by the force of his arguments, at length induced him to renounce his enthusiasm and error.

An incident which a short time after happened to Lavater, and which, with respect to the facts, appears to admit of no doubt, contributed probably not a little to confirm him in his ideas of preternatural communications.

In August, 1773, he made a journey to Richtersweile, to visit his friend Doctor Hotze. After his arrival there, he wrote to his wife that he was in perfect health, and that no accident had happened. But the next day she was attacked with a remarkable lowness of spirits, and a sudden impression on her mind, that her husband had either met with some dreadful misfortune, or was in the most imminent danger. She came down stairs from the room in which she was, and made known her anxiety and distress to her father-in-

law ; who replied, that as she had received, only the preceding day, the fullest assurance of her husband's safety, under his own hand, she ought not to yield to such fancies, which certainly had no foundation in reality. This answer had for the moment a consolatory effect ; but no sooner had she returned to her chamber, than she felt herself again overpowered by the same melancholy ideas ; she threw herself on her knees, burst into tears, and, in an agony of distress, earnestly prayed for the safety of her husband, and his deliverance from any danger to which he might be exposed.

At this very time Lavater was crossing the lake of Zurich, in a small vessel, to go from Richtersweile to Oberreid, to visit M. Daniker, a respectable minister who resided there, when so violent a storm arose that the masts and sails were carried away, and the sailors themselves despaired of being able to save the vessel. Lavater suffered all the terrors of approaching death, which appeared to be inevitable. With anxious affection his thoughts recurred to his beloved wife and children, whom he feared he should never again behold in this world, while he prayed fervently to heaven for deliverance ; and was delivered, for the ship weathered the tempest, and all on board reached the shore in safety.

We shall here subjoin another anecdote, somewhat similar, relative to professor Sulzer, as related in a letter to a friend, by Mr. Lavater, who was always particularly attentive to such facts as he thought tended to prove immediate supernatural agency, the

reality of presentiment, or powers in human nature unknown to, and unconceived by us.

The professor told him, that in his twenty-second year, he was once suddenly attacked with an extraordinary melancholy and anxiety, without his being able to assign any cause for it from his own situation, with respect to any external circumstances. It seemed to be impressed on his mind, that his future wife at that moment suffered by some severe and dangerous accident, though he then had neither any thought of marrying, nor any knowledge whatever of the person who afterwards became his wife. Ten years after, when he was married, and had almost forgotten this incident, he learned from his wife, that precisely at that time, when she was a girl of only ten years of age, she was nearly killed by a violent fall, from the injurious effects of which she had never entirely recovered.

These extraordinary relations we give as we find them, and leave to our readers to form their own opinion of them, and choose, according to their several preconceived ideas, whether they will ascribe the facts they state to preternatural impulse, to some secret energies of our nature, or to a mere casual coincidence of events. That they were to be attributed to the latter, Lavater certainly did not believe.

In the beginning of 1773, Mr. Lavater lost his mother, and the following year his father, soon after whose death he found his health in so impaired a state, that he made a journey to Ems, near Nassau, to make of the baths at that place. In this journey he for

the first time saw Göthe, whom he found at Frankfort, and who accompanied him to Ems; he likewise formed a personal acquaintance with Basedow, and several other eminent men, respectable for their learning or their piety.

The numerous opportunities he had of seeing and conversing with a great variety of persons, and examining their characters and dispositions, were particularly favourable to those physiognomonical inquiries to which he appears to have been addicted, in some degree, very early in life; and which, from about the year 1770, to his death, he prosecuted with the greatest ardour, and even enthusiasm. His first production on this subject was a small work, printed at Leipsic; in 1772, entitled, "John Caspar Lavater on Physiognomy." It contains the fundamental principles, and the substance of several of the essays, given in a more ample manner, in his great work, of which the first volume appeared in 1775, under the title of "Physiognomonical Fragments, for the Promotion of the Knowledge and Love of Mankind;" and the fourth in 1778.

On the publication of the first volume of this work, M. Zimmermann, the celebrated physician of Hanover, between whom and Lavater many communications had before passed on the subject of physiognomy, wrote him a congratulatory letter, in which he says—"Your penetration appears to me more than human; many of your judgments are divinely true. No book ever made on me a more profound impression; and I certainly consider it as one of the greatest works of

genius and morality that ever appeared. You may rely on my encouragement and support in every possible manner. How happy am I in the friendship of Lavater!"

With respect to the effect that Mr. Lavater's opinions concerning physiognomy had on his general conduct, the following passage from his life by M. Gessner, his son-in-law, who may be supposed to have had many opportunities of forming the judgment he has given, may not be unacceptable to the reader.

"Whoever was intimately acquainted with Lavater must bear testimony with me, that his ideas on the subject of physiognomy tended only to enlarge his benevolence and philanthropy. A hundred times have I been witness, that on account of the advantageous dispositions of mind he perceived in the physiognomy of a person, and of which he discovered the decisive tokens in the firm parts of the countenance, he has entirely disregarded the very unfavourable appearances exhibited by the moveable parts of the same countenance. His esteem for great capacities and talents in the human mind, and his joy at discovering them were unbounded ; and he was always willing to overlook defects ; at least, he was very seldom heard to speak of them.

"He relied very much on the first impression which the external appearance of any person made on him ; and he has often declared that this impression has much less frequently deceived him, than his subsequent reasoning, when its force became weaker.—This kind of intuition certainly cannot be learned. I shall

here give one of the many instances, with which I am acquainted, of the superior degree in which this intuition was possessed by Mr. Lavater.

“ A person to whom he was an entire stranger was once announced, and introduced to him as a visitor. The first idea that rose in his mind, the moment he saw him, was, ‘ This man is a murderer.’ He, however, suppressed the thought as unjustifiably severe and hasty, and conversed with the person with his accustomed civility. The cultivated understanding, extensive information, and ease of manner which he discovered in his visitor, inspired him with the highest respect for his intellectual endowments; and his esteem for these, added to the benevolence and candour natural to him, induced him to disregard the unfavourable impression he had received from his first appearance with respect to his moral character. The next day he dined with him by invitation; but soon after it was known that this accomplished gentleman was one of the assassins of the late king of Sweden; and he found it advisable to leave the country as speedily as possible.”

In the summer of the year 1777, Lavater received a visit from his friend Zollikofer, whom, on his return, he accompanied a part of the way. They took their road through Waldshut, where the emperor Joseph II. then was, who hearing that Lavater was in the town, sent for him, and held a conversation with him on the subject of physiognomy. Of this conversation, Lavater has himself given the following account.

“ It is impossible to describe the gracious manner

in which the emperor advanced forward to receive me. I must observe, that his countenance, and person, made a very different impression on me, from all the portraits and descriptions of him that I had met with, and the ideas I had formed of him from them. With the utmost condescension and affability, he said to me, with a smile :

“ ‘ Ah! you are a dangerous man! I do not know whether any one ought to suffer himself to be seen by you. You look into the hearts of men. We must be very cautious when we come into your company.’ ”

“ ‘ With permission of your excellence,’ answered I, ‘ I will say there is no honest and good man who need to fear me, if I could really look as deep into the heart as some persons may imagine I can, which I am very far from being able to do. I consider it as my duty, and it is a pleasure to me, to notice rather what is good in my fellow-men than their failings. I am, besides, myself a sinful man, who would not always wish that others should see into my heart, and whom it very ill becomes to be too severe.’ ”

“ The emperor appeared perfectly satisfied with my answer. He took me to a window which was open, and with an affable smile continued the conversation.

“ ‘ But can you tell me,’ said he, ‘ how you came to conceive the idea of writing on such a subject? ’ ”

“ I answered, that I had occasionally drawn portraits, and had observed particularly striking resemblances between corresponding parts and features of the countenance of different persons ; as, for example, similar noses distinguished by particular acuteness.

This very naturally led me to inquiries into the resemblance that might be found in their character, dispositions, and intellectual powers, how different soever they might in general be ; and I found as evident resemblances in their minds as in the features of their countenances. Thus was I induced to inquire further, till gradually I arrived at the point where I now am.

“The emperor then asked me concerning the ancient authors, who had written on this subject, and what I thought of them.

“ I answered that I had read very few of them, but could perceive that the greater part had copied Aristotle, and collected together a great many contradictory assertions. Many of them had treated the science rather with a view to prediction of future events than rational observation ; they had said and written more than they saw and felt.

“ ‘And how,’ said the emperor, ‘ have you treated the subject ? In what do you differ from your predecessors ?’

“ ‘I believe,’ said I, ‘ that I may assert, without incurring the charge of self-sufficiency and arrogance, that, though I am infinitely deficient in what is indispensable to a good physiognomist, I have, in two respects, taken an entirely different course from all my predecessors who are known to me. I merely observe ; and assert nothing but from my own observation. I have certainly affirmed much less than the old writers on the subject ; but what I have said has been much more precise and defined ; and in this science, accuracy and precision are of infinite impor-

tance. The greatest confusion must be introduced into physiognomy, and the science be exposed to the utmost contempt, if those who treat of it express themselves in vague and general terms, and give the same name to dissimilar features, only on account of a general and remote resemblance. Thus, for example, the old authors say generally: High foreheads, and large foreheads, betoken a feeble and slothful man. We certainly find feeble and slothful men, with large and high foreheads; but all large and high foreheads, are not signs of feebleness and sloth. Let us recollect Julius Cæsar. There are such foreheads, which accompany extraordinary penetration, and activity. Such erroneous judgments, can only be avoided, by the most accurate precision. My endeavours have, therefore, been directed to define the peculiarities of each part of the countenance, as accurately as possible, both by delineation and descriptive terms. I likewise believe that I may claim an opinion of my own, or that I have taken a separate and little beaten track, since I have employed my attention more on the firm, defined, and definable parts of the human physiognomy, than on the moveable, momentary, and accidental. The greater part of physiognomists speak only of the passions, or rather of the exterior signs of the passions, and the expression of them in the muscles. But these exterior signs are only transient circumstances which are easily discoverable. It has, therefore, always been much more my object to consider the general and fundamental character of the man, from which, according to the

state of his exterior circumstances and relations, all his passions arise as from a root. I direct my observation more to the basis, and fundamental capability of the man, to the measure of his activity, and passiveness; to his capability to receive, and his power in general; and the expressions of these, I find partly in single features, in the terminations and outlines of the forehead, the nose, the skull, or the bones; and partly in the consonance and harmonic combination of these parts in one whole. Much more difficult to recognise, but, at the same time, much more certain and decisive, are the expressions of the powers of the mind, of the actual and possible activity, and irritability of the man, which are manifested in the countenance at rest.'

"The emperor listened to me with much attention. He seemed to reflect on what I had said, and as it appeared to me, with some surprise. He for an instant turned, with a gracious smile, towards the open window, so that I had, for the first time, a profile view of him. I principally directed my attention to the eyes and nose. This moment of observation, when he did not look at me, was to me particularly valuable.

" 'I can readily admit,' said the emperor, 'that much of the power of a man's mind, of his disposition, temperament, and passions, may be discovered from his countenance; but integrity and sincerity—Oh! these are very difficult to discover by the features! With respect to these you must be extremely careful and attentive. There is too much dissimulation in the world.'

“ ‘There certainly is much,’ answered I, ‘and, undoubtedly probity is much more difficult to discover than understanding, wit, courage, and temperament. We may assign many outlines and traits of which we can say with certainty, Where these appear in a countenance, there is much understanding. But it is not thus with respect to probity. Notwithstanding this, there are certain measures of power, wisdom, and goodness, which may be combined in such just proportion, that integrity must almost necessarily be the result. Now each of these ingredients, which compose integrity, has its appropriate signs, and their harmonizing may be expressed by the harmony of the features. A great portion of goodness, benevolence, and firmness, which form the basis of probity and integrity, cannot easily be mistaken in a countenance.’

“ ‘Do you not find,’ said the emperor, who made several judicious objections, and heard my answers with attention ; ‘do you not find, that character in the female sex is much more difficult to ascertain, and, in fact, that there is much less of peculiar character in that sex than in the male?’

“ ‘In certain respects,’ replied I, ‘I must answer in the affirmative ; but in others in the negative.’

“ He smiled sarcastically, and with the significant air of a man of experience—‘Women’ said he, ‘are governed by men, and apt at imitation. They have no character of their own, and assume any that they choose. Their character is that of the man whom, for the time, they wish to please. They perhaps meet with one who is serious, sedate, and prudent, and

who in some particular or other pleases them—immediately they are sedate and serious—soon after another comes, who is gay and lively; and as they have not attracted the notice of the former they now become lively and gay, merely to please their new associate. What then is their character? Who can ascertain their disposition from their countenance? The physiognomist may study then a long time, and when he thinks he has obtained certainty, on a sudden they are totally changed.’

“ ‘ I admit,’ answered I, ‘ that these remarks of your excellence are, in general, well founded, and that it is, to a certain degree, undoubtedly true, that women are what they are only through men; or, rather, that they assume, in the presence of men, the character which they think most proper to be assumed; yet at the same time there are certain firm, unchangeable, undisguisable features, tokens of the internal basis of their character, in which the physiognomist will not easily be deceived. It indeed cannot be denied, that as their physiognomy is less bony, less projecting, less strongly delineated, it is not so easily to be defined, as that of strongly-formed, firm-boned men. But if we always, in the first place, direct our attention to the sum of receptibility and power, and the basis of their character, to the grand outline and form of the countenance, we shall not greatly err. It can never be sufficiently repeated, that there is so much in every human countenance that is independent of all the arts of dissimulation, that we ought not to fear those arts. Only the moveable features are

within the influence of dissimulation; the real countenance, or the basis of those features, is beyond its power.'

" 'But consider,' said the emperor, 'should you be able to assign precise principles, and your observation become a certain and attainable science, what a revolution you must produce in the world. All men would view each other with very different eyes.'

" 'I confess,' replied I, 'that my head frequently turns giddy, only at the thought of all the changes which physiognomy might produce in the mass of the human race—but it will produce no such changes.' "

The account given by Mr. Lavater of his conversation with the emperor Joseph, contains some other particulars of less importance; but the above extract, as it serves to elucidate his ideas and opinions on the subject of physiognomy, will no doubt be most acceptable to the reader.

The sentiments of Lavater on the subject of physiognomy have frequently been misrepresented, with a view to render him ridiculous, or from still baser motives; and even judgments on portraits have been ascribed to him, which he never gave. About the year 1783, some time after his great work on physiognomy had been translated into Dutch, he received a letter from the Hague, informing him that a very unwarrantable liberty had been taken with his name by a shameless libeller, who had asserted, in some fugitive publication, that the *silhouette*, or shade of a respectable person, who held a public employment of importance, had been sent to him, and that he gave on

it the following judgment—" Lorsque j'envisageois la tête que vous m'avez envoyée, je demeurai pour un moment muet d'étonnement de voir çidevant mes yeux l'ambition telle que je me l'a suis tousjours représentée sous une forme humaine—la hardiesse, l'esprit de sedition, la despotisme me frappèrent comme autant de coups de foudre, lancés contre le genre humain par ce monstre. La vengeance, le trahison, l'emeute, viola ce que sa bouche semble exhaler."*

"Whoever," said Lavater, in his answer to this letter, " is in the least acquainted with me, either personally or by my writings, must know that a judgment so severe, malignant, and so entirely destitute of all love for *human* nature, could never proceed from my heart, my lips, or my pen; and that I avoid and abhor every thing that can cause or promote dissension and enmity. But to those who have no knowledge of me, I must calmly and solemnly declare, before the Omniscient who shall judge me, that the opinion in question was not given by me, either in whole or in part; either immediately or mediately, but has been imprudently ascribed to me with a total disregard to all morality and all truth."

It appeared to be of the more importance to insert the above anecdote, as the reader may possibly recol-

* When I looked on the head which you have sent to me, I remained for some moments mute with astonishment, at seeing thus before my eyes ambition, such as I have always represented it to myself, under a human form—audacity, the spirit of sedition and despotism, transfixed me like so many thunderbolts launched against the human race by this monster. His mouth seemed to exhale vengeance, treason, and popular tumult.

lect other opinions reported to have been given by Lavater on the portraits of distinguished persons, which there is every reason to believe are equally destitute of foundation.

Before we quit the subject of Mr. Lavater's physiognomical opinions and writings, it will be proper to notice the work, of which a translation is presented to the public in these volumes.* We shall, therefore, subjoin the account of the publication of this edition as it stands in the "Life of Lavater," by Mr. Gessner, his son-in-law, who may be supposed to have been well acquainted with the real opinions of a person so nearly related to him on this, as well as other subjects; and as it may serve for a sufficient answer to some remarks which have been made relative to it, and in which even the character of Mr. Armbruster, the editor, has not been spared. "In 1783, Mr. Armbruster, at the instance of Mr. Lavater, prepared and published an octavo edition of the great work on physiognomy, reduced to a smaller form; but with respect to whatever is essential, a complete and perfect work. This edition Mr. Lavater himself very carefully revised, which revision is certified under his own hand at the end of the volume; it is illustrated with a great number of plates; and it was Mr. Lavater's avowed opinion that this work, which is sold for nearly the tenth part of the price of the large edition, contains completely all that is essential in the latter."†

* Formerly comprised in three volumes royal octavo, price four guineas, from which the present edition is printed.

† Johann Kaspar Lavater's *Lebensbeschreibung von seinem Tochtermann Georg Gessner*. Vol. II. p. 334.

In the year 1772, Lavater published his "Sermons on the History of Joseph." which, even in the opinion of those who were not accustomed to judge very favourably of him and his works, had distinguished merit. In the following year appeared his "Sermons for Festival Days;" and between 1773 and 1777, several single sermons, among others one entitled, "The Unparalleled Criminal, and his Fate:" which latter he preached, in consequence of the following very extraordinary incident.

On the 13th of September, 1776, a prayer day was observed at Zurich, on which occasion the sacrament is always administered. When the wine was presented to the communicants, many of them observed that it appeared very thick and dirty. Several did not taste it, but those who did were soon after taken extremely ill. This, as may be supposed, excited the greatest alarm; some physicians and chemists, who were directed to examine the cans and cups, declared that poison had actually been mixed with the wine. The strictest inquiries were made to discover the author of so horrid a deed, but in vain; the persons who had the care of the church were all found to be innocent. The magistrates omitted no means that might lead to the detection of the perpetrators of an act of such enormity. It was recommended to the ministers of the different churches to make this atrocious deed the subject of their sermons; and Lavater inveighed with all that ardour and zeal which might be expected from him, against this *unparalleled criminal* who however was never discovered and per-

haps never existed; for it became afterwards an almost general opinion, that all that had happened was merely to be attributed to carelessness and uncleanness.

In 1775, Mr. Lavater was chosen pastor, or first preacher, to the orphan-house, where he was deacon or second preacher; and, in 1778, deacon of the church of St. Peter in Zurich, of which he was afterwards (in 1786) unanimously chosen pastor on the death of his colleague, M. Freytag.

In the summer of 1778, in a journey which he made to Augsburg, he for the first time had a personal interview with Gassner, a catholic priest, who some years before had greatly excited his attention, and furnished the subject of several letters, which passed between him and various persons, by some extraordinary cures he was said to have wrought by prayer, and a kind of religious exorcism. These inquiries of Lavater afforded his enemies an opportunity to charge him with credulity and superstition. But as he always avowed his belief, that extraordinary powers would accompany, and preternatural effects be produced by, an extraordinary degree of faith, he could not be censured for a candid and impartial inquiry into accounts, the truth of which was vouched to him by persons in whose understanding and integrity he believed that he might confide. The apparent strength of this evidence will appear from the following facts.

About the end of August, 1774, Doctor Hotze, of Richtersweil, communicated to his friend Lavater a

letter which he had received from Doctor Harscher, at Constance, which contained this account of Gassner—“ Joseph Gassner, a man of much piety, humility, and virtue, had in his youth studied medicine at Inspruck; he afterwards became a secular priest; he was at this time attacked with severe pains in the head, as often as he read mass. He had recourse to the advice of the ablest physicians, but without obtaining any relief. In the mean time he frequently read books that treated on the subject of exorcism, and made the first trial on himself. From that moment his pains in the head left him, and he then prayed to God that he would bestow on him the power of extending the same aid to his fellow-men. I laughed at all this when I first heard it, and thought it an old woman's tale. The bishop sent for him to Morspurgh, where were two sisters from Munsterlingen, extremely ill; these he healed in the name of Jesus, and they are restored to perfect health. I come here several times in a week, but could not be convinced till I had myself twice spoken to the father. I behold wonderful and powerful cures, far exceeding our art—his expression is, ‘ I conjure thee in the most Holy Name of Jesus;’ and then follow effects which overwhelm me with awe.”

This relation will no doubt appear to the reader not a little extravagant; but Lavater, whose particular opinions predisposed him to receive it favourably, at least to examine impartially into the facts stated in it, reasoned thus—“ This letter” (these are his own words) “ comes to me from a person who has always

been represented to me as a man of understanding and integrity; from Hotze, from a physician who saw both these women in their diseased state, and when restored to health; who has himself conversed with Gassner, and witnessed, as he says, the wonders he has wrought. The progress of his faith is related in this letter, in a manner that, admitting it to be true, cannot be more natural. He suffers pains, he seeks aid from men, and finds it not; he reads, as might be expected from a catholic priest, books on the subject of exorcism; the idea occurs to him that his sudden, painful, and incurable head-ache, attacking him only at certain times, may be the buffeting of Satan, and he has recourse to the means, which to a Christian, a catholic, and a priest, must be the most natural—to the power of the name of Jesus as a protection against his malady. He makes trial of this power, and his malady leaves him; he wishes to extend the benefit of this power to other sufferers; he prays to God, and receives that for which he prayed. Can any more natural, just, and Christian progress of faith and love be imagined than this?"

Lavater made all the inquiries in his power to satisfy himself whether the facts stated in this letter were true or false, or the deceptions of an impostor. He entered into a correspondence with Hotze, as also with the physicians Harscher, and Ehrhard of Memmingen, who averred that they had witnessed similar cures—"Our patients," said they, "have been healed by Gassner; we saw them, are convinced they were sick, and are now in perfect health. We can, if you re-

quest it, send you numerous, well-attested cases of contractions and epilepsies, which have been cured by him, and in which the patient has never suffered a relapse.”—The celebrated Zimmermann, of Hanover, communicated to him a letter from M. Wolter, privy counsellor and personal physician to the elector of Bavaria. From this letter the following is an extract.

“I send you the account, which I have drawn up for their Serene Highnesses, of the effects produced by the priest Gassner on my own daughter, the baroness of Erdt, which, as you observe, I could not have believed, had I not seen them with my eyes, and, as I may say, touched them with my hands. Of these truly extraordinary facts; with respect at least to their historical certainty, I am perfectly assured; though in what manner they are to be explained, I am still doubtful, and must defer my judgment. I presented to Gassner my daughter, a woman of understanding and resolution, who was troubled with rheumatic pains in her head. He made her kneel before him, and having placed his hands on her forehead and the back part of her head, repeated some prayers in a low voice, after which he directed her to stand up, and began his exorcisms in this manner—“I command thee in the name of Jesus to fall into frenzy and convulsion of the head, without any other part of thy body being affected; at the same moment nature obeyed, and the patient uttered the most frantic expressions; but at the instant he pronounced the words—‘Let it cease’—she immediately was restored to her natural state, without recollecting any thing of what

had passed. He repeated similar and various commands, and, at length, laid his hands on her head, prayed, and gave her the blessing, and she is now free from the slightest trace of her disorder, from which, before, she almost continually suffered, in a greater or less degree.”—M. Wolter afterwards adduces a number of similar facts, of which he had been an eye witness, and mentions the cases of forty-two persons of his acquaintance, who had received relief from Gassner.—“My opinion,” says he, at the conclusion of his letter, “and my answer to the objections of all unbelievers is—go and see.”

Lavater, however, whatever his wishes might be to find confirmed, by incontestible facts, an opinion which he had openly avowed, and which had procured him much ridicule and harsh animadversion, appears still to have entertained many doubts. He wrote to Doctor Wolter, inquiring whether he had observed any appearance of cunning or trick in Gassner; whether the extraordinary ceremonies he used did not seem rather of the nature of the latter than merely intended to strengthen the faith of the patient and of the bystanders. He likewise wrote to Doctor Semler, who was an avowed infidel with respect to powers of this kind, requesting that he would make inquiries. “Your unsuspected integrity,” says he, “your great learning, the proofs you have given of an accurate understanding, and especially the frankness with which you deliver your opinion, have inspired me with the highest esteem for you, notwithstanding there are many things which I dis-

approve in your writings. Whether the facts attributed to Gassner be true or false, you will admit, I am persuaded, that it is of the greatest importance to make inquiry concerning them. I wish to commit to you this inquiry. These miracles, if they are true, must be capable of abiding the examination of a man who has publicly disputed the reality of possessions by the devil. I can confide in your penetration to discover deceit and imposture, if any exist in this case, and in your integrity to declare the truth, if you are convinced of it, even though this truth shall prove that you have long embraced and defended error. You will, perhaps, say, it is credulity on my part to suppose these relations may be true, or that I would endeavour to circulate them, from a fondness for my own opinion concerning the universality of the efficacy of faith and prayer. But the numerous attestations of eye and ear-witnesses, which now lie before me, must sufficiently vindicate me from the charge of credulity. And how can I act with more propriety than by committing this inquiry, with the numerous notices which I daily receive, to the examination of a man who, on this subject, thinks so differently from myself; to a philosopher who is the professed antagonist of demonology. Were not truth alone my object, I should not thus make a reference to the judgment of an adversary who, in my opinion, has shown that he entertains the most deep-rooted prejudices against all such appearances."

Semler was much gratified by the confidential application of Lavater. In his answer he did not deny

the facts, though at the same time he did not hesitate to declare, that he believed that they were to be explained by natural causes, or that some deceit would be found in them. "Such deceit," answered Lavater, in a second letter, "must be most diabolical, or we have here the power of God in earthen vessels. Here is the evangelical power of faith, so far as the testimony of eye witnesses, and of the persons on whom the cures were wrought, is to be regarded." The letters which passed between Lavater and Semler on this subject, were published in 1776, under the title, "A Collection of Letters and Extracts, relative to the Exorcisms of Gassner, with Remarks by Semler."

In 1778, as has been before observed, Lavater had an interview with Gassner, in which he frankly confessed that he had made no favourable impression on his understanding or his heart. He witnessed none of his cures, exorcisms, nor any extraordinary effects produced by him. He admitted that he believed him to be sincere, according to his ideas and doctrine, but he found him destitute of spirit and feeling. This opinion he did not hesitate to avow to all his friends, and it became more public than he had, perhaps, wished. He, in consequence, soon after, received a letter from Gassner, complaining of the harsh judgment he had passed on him. To this letter Lavater returned an answer, the following extract from which will serve to elucidate his real opinion on this subject.

"Though during my stay with you I had not the good fortune to witness any decisive proofs of your *summum imperium in nervos* (powerful influence on

the nerves)—if you will not take offence at this expression, which I cursorily, and without any ill intention, made use of to a philosophical physician—I was yet satisfactorily convinced of your sincerity and integrity. Your system appears to me, as I have not hesitated publicly to declare, perfectly consonant with itself; and among all the hypotheses offered to explain the effects produced, I consider yours as the most probable, viz.—that all transient evils proceed from Satan, or, at least, are under his immediate influence. Far be it from me to deny the existence and the fearful action of the kingdom of Satan: to deny this, would, in my opinion, be to deny the divinity of the holy scriptures.—What I consider as agreeable to the scriptures, I believe to be true; and what I believe to be true, I avow on every occasion, though I know that I shall be ridiculed for it as a fanatic and an enthusiast. I must, at the same time, as freely declare that, however probable your manner of explanation appears to me, I can consider it only as an hypothesis.

“Admitting that I may have said or written to a person accustomed to philosophical inquiry—‘Gassner is a simple monk,’—this expression, considered as it is connected with all that I have besides said and written, will only signify—‘Do not suspect any deceit in Gassner; any cunningly-devised plan. You will find him too simple a man to be capable of acting an assumed part.’—I will likewise not deny, that, though I believe you to be pious and sincere, I did not find in you that superior degree of piety, and of the spirit of Christianity, which I expected from a

man of your power; though I am sincerely convinced your piety may put mine to shame.—It is not possible, however, to overcome my doubts.—Tell me, therefore, what I shall do to obviate the ill impression which my misunderstood judgment concerning you—made public without my knowledge, and against my wish—may in any manner occasion to the disadvantage of truth. If you think proper to communicate this letter to any person, you are at full liberty so to do; and if you can doubt my sincerity, I am willing to submit my heart, my opinion and conduct, with respect to you, to the examination of the whole world. I know that I do not shun the truth.”

The following passage of the journal of Lavater, written after he had seen Gassner, may still further explain his opinion on this subject, and is very expressive of his peculiar ideas in general.

“Though,” says he, speaking of Gassner, “I saw no effects produced by him, similar to those of which I had heard and read so much, and which it is impossible should be mere fictions, I am almost as much disposed to believe in the possibility of this power of action, of man upon man, as if I had myself been an eye-witness of every thing that is asserted to have been done; and I think I am authorized to conjecture, that this power which resides in all men, as the image of God, is a magical power of the mind over the bodies and powers of the corporeal world, which may continually become more perfect, and by faith in the humanity of Christ, be advanced and matured to the highest and most perfect power.”

It will not, perhaps, excite surprise, after what has been said of the avowed opinion of Lavater on the subject of miraculous powers, and his correspondence with Gassner, that reports were circulated, that he was secretly a catholic, and that he and his whole family had formally, though privately, gone over to the catholic communion.—In fact, many pious catholics, whose friendship he greatly esteemed, believing him to be well-disposed towards their religion, in some points of importance, exerted all their powers of persuasion to complete his conversion; and he received many letters, inviting him to enter the pale of that church, from which the writers conceived him not to be very far removed. Not only his declared belief, that the power of working miracles must continue in the church, encouraged this idea; but it was even supposed, though certainly very absurdly, that his physiognomonical inquiries, and his disquisitions, in his large work on that subject, on the form and features given by painters to Christ—whom he conceived must have the most perfect human form, as the expression of his internal virtues and powers—had disposed him to the reverence of images, or at least to an admission of their utility. But Lavater, in reality, held opinions very different from those of the catholic church, with regard to several of the most essential doctrines of the latter, particularly that of the sacrament; to which should, perhaps, be added his extensive charity towards all other Christians, however they might differ from him with respect to creeds and ceremonies.—Yet this same charity, by

permitting him to cultivate the most intimate and friendly connexions with many respectable and learned men of the catholic church, furnished one of the grounds of suspicion, that he was himself a secret catholic.

We have seen above, that Lavater was inclined to attribute the extraordinary cures, said to have been performed by Gassner, rather to natural than to divine and preternatural powers. He certainly was at all times much disposed to believe in occult and secret energies of nature, and eagerly inquired into all cases of this kind of which he received any accounts, and with respect to which he appears sometimes to have been too liable to imposition. To this is to be attributed the favourable opinion he expressed of the celebrated impostor Cagliostro, of which his enemies took advantage to report that there was a connexion between them.—In June 1783, on a journey which he made with his son to Ofenbach, he met with Cagliostro at Strasburgh, and so much was said of the interviews he had with him, that he found it necessary, in justification of himself, to give some account to his friends of his conferences with him, and his opinion of him, in which we shall find the same frank and undisguised avowal of what he really thought, which distinguished and reflected honour on Lavater on every occasion.

“I have seen this man,” says he, “three or four times; I have consulted him on the cases of some sick persons, and passed with him some few hours, for the most part in company with other persons, and not more than a single hour with him alone. He has

communicated to me his theory of certain occult sciences, as they are called. I have observed him as carefully as possible; put to him questions which were not answered, and received from him promises which were not fulfilled. Since that time we have been perfect strangers to each other; never was there the least kind of intimacy or particular connexion between us: this my friends may securely assert on every occasion.—No persons could hold opinions more diametrically opposite to each other than he and I, on many subjects which I esteem most essential and most sacred. We had once a very violent altercation in consequence of my contradicting him, and declaring my doubts of some of his positions, which I thought I ought not to admit. So long as he retains his forehead and I have mine, we shall never, here below, be confidential friends; how frequently soever the most credulous of all the credulous may represent us as closely connected. Notwithstanding this declaration, far be it from me, in compliance with the self-sufficient and hastily-judging genius of the age, to conceal that I have to thank him for various important services; and that—partly on account of his conformation, and partly in consequence of the faith which one of my most discerning and sincere friends declared, with praiseworthy constancy, even during his misfortunes, that he reposed in him—I consider him as a man in comparison with whom hundreds who ridicule him without having seen him, appear to be mere children. I believe that nature produces a form like his only once in a century, and I could weep blood to

think that so rare a production of nature should, by the many objections he has furnished against himself, be partly so much misconceived ; and, partly, by so many harshnesses and crudities, have given just cause for offence. Yet truth will continue truth how much soever it may be sneered at or reviled by the above-mentioned genius of the age ; and I declare it is the truth, that he cured, among others, at my instance, with indescribable exertion and attention, the wife of my friend, of a malady till then incurable, and which to form an idea of must have been seen—‘*Inscitiæ commenta delet dies ; veritatis judicia confirmat.*’”*

In the summer of 1783, many persons of the first distinction visited Lavater at Zurich, induced by the celebrity he had acquired by his writings, and the high esteem in which he was held by all who knew him for his unaffected piety and active benevolence. Among these were the Prince and Princess of Dessau ; the Margrave of Baden, with the Hereditary Prince and Princess ; the Duke of Wurtemberg ; the Prince and Princess of Rohan ; the Countess of Stolberg, and the Countess Julia Reventlow. To these illustrious visitors he behaved with the respect which their rank claimed, but at the same time with a frankness and sincerity very distant from that obsequiousness and flattery which is incompatible with the character of a Christian. In 1785, he likewise received a visit from Count Reuss, who, with his lady, remained with him at Zurich several days, after which they proceeded

• Time destroys the pretensions of ignorance, but confirms the truth.

by way of Lucerne to Geneva, to which city, on their invitation, Lavater accompanied them.

At Geneva he first became acquainted with what is called Animal Magnetism, which began about that time to excite general attention. It may readily be supposed that Lavater made the extraordinary effects, said to be produced by this new art, the object of his industrious inquiry. The testimonies produced of the reality of these effects, appeared to him sufficient to demand his belief; and he acquired sufficient skill in the art to make a trial of its efficacy for the removal of some complaints with which Mrs. Lavater had for a long time been affected, and which he conceived to be of a nature particularly suitable to be acted upon by this new mode of treatment. He found, we are told, all the appearances follow which he had been taught to expect, and such success removed every doubt with respect to the general principle. His opinion on this subject will, however, be given with most propriety in his own words, as contained in some letters written by him to different persons about that time.

“I do not,” says he, “believe in the whole system of Mesmer, though I do not permit myself hastily, and without examination, to condemn a man to whom Providence appears to have intrusted a secret of nature. I do not, I repeat, believe in his whole system; but I believe what I have been assured of by the most respectable witnesses, and what I have repeatedly seen with my own eyes. My brother, a very intelligent physician, who has the rare gift of uniting in himself

two qualities, each of which are extremely rare, that of being able strongly to doubt, and that of firmly believing, has a hundred times seen with his own eyes, what any other person may every day see, that there is a power in man which, by a certain kind of motion, may pass into others, and produce the most striking and determinate effects. I believe that many persons of delicate sensibility, especially when they suffer from nervous complaints, may, by that operation which, I know not with what propriety, is called magnetization, be thrown into a divinatory sleep, in which, according to the frame of their organization, their character, and their circumstances in life, they may have much more just perceptions than they could have had waking, and frequently discern and indicate with the most punctual accuracy, things which have relation to themselves, and the circumstances of their health. I cannot be more convinced that I exist, than that I have, by this operation, relieved, in the most evident manner, the bodily infirmities of my wife; and that, on any new attack, I am able to afford her the same relief. Whether the world ridicule or pity my weakness, its pity or its ridicule will not have the least effect on me: I know what I know, and see what I see, whether what I affirm be believed or not. I disregard whether it be imagination or reality. If by imagination I am restored to health, I will prefer that beneficial imagination to the reality which renders me again diseased."

"One word more with respect to magnetism: I

consider it as a method of cure easily to be profaned, sometimes very dangerous, at all times difficult of application, not to be applied without medical caution, by no means universal in its effects, and which has been too much extolled by some, and too much degraded and decried by others."

The sentiments on this subject, which Lavater expressed in conversation and letters to different persons, excited the surprise of many of his friends, and drew on him from them some remonstrances, and cautions against too great credulity; but whenever, in the course of his inquiries, he imagined that he met with facts that demanded his assent, nothing could restrain him from frankly declaring the impression they made on him, and exhibiting his ideas and his heart without disguise.

In 1782, the Grand Duke of Russia (afterwards the Emperor Paul I.) with his consort, the Grand Duchess, being at Mompelgard, came to Zurich to see Lavater. They sent for him, and he remained some hours in their company, during which the conversation principally turned on physiognomy. He afterwards accompanied them to the celebrated fall of the Rhine at Schaffhausen, and experienced from his illustrious visitors the utmost attention and condescension.

Between the years 1782 and 1786, he published his "Jesus Messias, or the Gospel History, and the History of the Apostles, in Cantos," a poem in four volumes, which appeared successively; and between 1782 and 1785, his "Pontius Pilate, or the Bible in

miniature, and man at full length," in four volumes, likewise published successively. This latter production he appears to have considered as containing the most exact transcript of his character and sentiments. "It is," he says, "so written as to procure itself many violent enemies, and few ardent friends. It is the exact impression of my mind and heart, and is, as it were, my other self. He that hates this book must hate me, and he that loves this book must love me. He who can only half approve it, can only half approve my mind and heart, he whom it entirely pleases, must be my sincere and ardent friend."

About the same time, or somewhat earlier, his "Sermons on the Existence and Power of the Devil," made their appearance, but without his knowledge or consent, and he was much displeased at the manner in which they were given to the public. His enemies found in them matter for new animadversions on his opinions and enthusiasm.

In 1785, he published a series of "Sermons on the Epistle of Paul to Philemon;" as also a small work, entitled "Solomon, or the Lessons of Wisdom," which he dedicated to the Hereditary Prince Frederic of Anhalt Dessau. In the following year appeared his "Nathaniel, or the Divinity of Christianity, certain as indemonstrable; for Nathaniels, that is, for those who possess the sincere, tranquil, guileless sense of truth." The title of this work again furnished his adversaries with a pretext for clamour and censure, on account of the expression *indemonstrable* divinity of Chris-

tianity ; but his meaning evidently was, that it did not require demonstration, or that it was incapable of demonstration, because self-evident, like a mathematical axiom.

In the year 1787, Prince Edward of England (now the Duke of Kent) passing through Zurich, made a visit to Lavater, and in the interview he had with him, expressed the wish of his royal mother, our illustrious and amiable Queen, to possess something in his handwriting. Lavater complied with the request with which he was honoured, by writing some reflections, which he entitled, “A Word on the Human Heart,” and which gave him the first idea of his poem, “The Human Heart,” which he printed in 1790, and styles, in the preface, the favourite child of his heart.

In 1787, he published his “Miscellaneous Unphysiognomonical Rules, for the Knowledge of Ourselves and Man in general ;” and in 1790, his “Manual Library for Friends ;” of which, during four successive years, he published annually six volumes in duodecimo, and in the first of these inserted the above-mentioned poem, “The Human Heart.”

In 1793, he made a journey to Copenhagen, in compliance with an invitation from the late Danish Minister, Count Bernstorff, who had offered to present him with the expenses of his journey, that he might have an opportunity to converse with a person whose writings he admired, and of whose sincerity and piety he was perfectly convinced. Lavater accepted the invitation, and set out for Copenhagen, accompanied

by his son and eldest daughter. In the course of his journey he had interviews with many learned and religious men with whom he was before only acquainted by epistolary correspondence; and when he arrived at the capital of Denmark, or rather at Bernsdorf, the seat of the minister, he found himself, as he assures us, equally delighted and edified with the profound sense, the sincere love of truth, and unaffected piety of that great statesman, who retired as often as possible from the tumult of public business—which he conducted with the purest views to the good of his country, superior at once both to ambitious and to sordid motives—to devote his time to meditation on the great truths of Christianity, the practice of its important duties, and the enjoyment of domestic happiness with his amiable lady. The Hereditary Prince of Denmark and his illustrious consort, likewise, honoured our traveller, during his stay in Copenhagen, with many marks of their attention and esteem.

On his return to Switzerland, he published an account of his journey, but, as the title imported, “only for friends,” of which, however, the first part only appeared. This journal, probably by some singularities from which his writings were seldom entirely free, afforded an opportunity to his adversaries to exercise their talents for ridicule in a kind of satirical parody on it, entitled, a “Journey to Fritzlar.”

We are now arrived at that period of the life of Lavater, when his love of his country shone as con-

spicuous as his sincere piety and active benevolence had before been displayed on every occasion. The French revolution at its commencement excited in him the warmest sentiments of approbation; he imagined that he saw in it the energies of the human mind burst forth with new and indescribable energy. He exulted in the idea that a great nation had shaken off the shackles of slavery, and asserted the dignity of human nature. His friends, many of them, smiled at his enthusiasm, and ventured to predict that numerous evils, as yet unforeseen, would but too soon prove the consequences of so hasty and ill-digested a reformation.—Pfenninger, his colleague as assistant preacher to the congregation of St. Peter's, was among the foremost of those whose fears were justified by the event; but Lavater, judging of mankind by his own conscious integrity, could not be induced to suspect evil till he beheld it in effects no longer to be denied.

But when the leaders of the popular frenzy proceeded to insult and degrade the monarch, and to disregard equally every principle of morality and religion, Lavater, faithful to his genuine principles, stood forth the champion of rational government, and Christianity. In a sermon preached by him on the 28th of October, 1792, he thus exclaimed:

“O France! France! example without example, dost thou not warn us, dost thou not teach us to what a state of brutal degradation a nation sinks, which, imagining itself to have attained the summit of illu-

mination, makes its sport of oaths, conscience and religion?

“O France! France! banish all thy priests, destroy or sell thy temples, change thy Christian festivals into empty spectacles, and thy holy altars into altars of liberty; consider whether the word providence shall any longer be tolerated, and preach from thy few remaining pulpits the religion of the Epicureans—‘let us eat and drink, for to-morrow we die;’—and then let us see what will be thy ultimate fate. Oh! let us open our eyes while it is yet in our power to open them; and let irreligion, the parent of every thing abominable, be to us an abomination. Let religion, which produces good order, and happiness, and virtue, and whatever is excellent or praiseworthy, be to us sacred. Every evil is the offspring of irreligion; and all that is salutary and beneficial, of religion. Oh! may the purest religion live in us, suffer in us, work in us!”

During all the commotions which distracted Switzerland, till it finally sunk under the power of the French, Lavater expressed his sentiments with equal sincerity and freedom; and when the invaders of his country exercised their remorseless rapacity on the oppressed Swiss, he alone had the courage to remonstrate against their extortion. In May, 1798, when Switzerland was in fact subjugated by the French arms, and ravaged without mercy by the mercenary generals and officers of the republic, he wrote, and transmitted to the director Rewbel, his “Word of a

Free Switzer to the Great Nation," which, when it became public, drew the attention and applause of all Europe to the courage and integrity of the writer. The following extracts from this address will show the honest boldness with which he could write to the formidable despots of those times, though he well knew his personal liberty, and even his life, was in their power :

“It is a law engraven in the breast of every man, as ancient as the world, and as sacred as humanity itself—‘What thou wilt not that others should do unto thee, that do not thou unto them.’—No power can annihilate this law. A hundred thousand armed men cannot make that just which is unjust. France has no right, but the tyrannical right of the strongest, to enter Switzerland, as she says, to overthrow the aristocracy. That the aristocracy is overthrown, may be a great happiness, and may fulfil the wishes of many honest and worthy persons ; but when a highway-robber murders a man who is an oppressor, is he on that account less a robber? The French entered Switzerland as robbers and tyrants ; they made war against a country which had never done them injury. As robbers they seized treasures to which they could invent no claim. They deprived Helvetia of all its real strength ; and when they, as they said, made it free, took from it every means of maintaining its liberty.”

The whole is in a similar strain, and he thus concludes :

“Great nation, which hast not thy equal, render nct thyself contemptible to all posterity ; make recompense for the enormous acts of injustice thou hast committed ; be no longer the scourge of nations, the tyrant over mankind, the enslaver of the free ; be no longer the oppressor of Helvetia, the ravager of Zurich ; be what thou wouldest be thought, the deliverer, the benefactress, the friend—and then queen of our hearts.”

The directory published an answer to this address, to which Lavater replied ; but as if over-awed by his courage in the just cause of his injured country, they did not proceed to take revenge by any attack on his person.

On the second of April of the following year, the French, continuing to exercise the arbitrary power they had usurped in Switzerland, by means of the directory and authorities they had set up, seized on ten of the most respectable citizens of Zurich. and ordered that they should be *deported*, or banished from the city, on an alleged suspicion that they maintained a correspondence with the Emperor. On this occasion, Lavater exhibited the same courage and real patriotism, and remonstrated with those in power against this flagrant violation of the new constitution they had so lately established—“The directory,” said he, in a conference he had with the Statthalter of Zurich, citizen Pfenninger, “has no power in any case arbitrarily to set aside the constitution. To disregard precise and fundamental laws is, the beginning, the

middle, and end of all despotism. Why is not an examination, a trial allowed? this is required by the constitution. Such conduct is an irretrievable attack on general security, which ought to be the great object of every government."

On the following Sunday he addressed his congregation on the circumstances of the times, preaching from Romans^{xiii.} 1—4. "Let every soul be subject to the higher powers," &c. "Can any thing be imagined," said he, towards the conclusion of his sermon, "more shameful and degrading to a government, more dishonourable to the names of justice and liberty, than that the innocent should be treated like the guilty; the righteous like the wicked; those who honour and submit to the powers in authority over them, like those who rise up in rebellion against them? When those who do good must fear because they do good, who will not shudder, who will not exclaim,—Accursed be that policy which will do evil that good may come of it."

He now expected every day to share the fate of those whose cause he had ventured with so much boldness to defend; but he was left entirely unmolested till about the middle of May, when, in consequence of the increase of the rheumatic complaints, under which he had long laboured, he was advised by his physicians to try the efficacy of the warm baths at Baden; to which place he accordingly repaired. On the second day after his arrival there, three municipal officers entered his apartment early in the morning,

and informed him that they were directed, and authorized to seize and seal up all his papers, and to convey him to Basle, where he was to remain during the pleasure of the Helvetic directory. His house at Zurich was searched, and the private letters he had received from his friends, and the copies of those he had written to them, which could be found, taken away at the same time. Lavater submitted, and calmly requested the emissaries of government to fulfil their commission. He, however, wrote at the same time a spirited letter to the Helvetic directory, demanding an immediate hearing, and if found innocent, which he was conscious he must be were justice regarded, to be permitted to return to his family and congregation. His boldness, and the esteem in which he was universally held, probably induced the directory to comply with his request, and the next day after his arrival at Basle, he was admitted to a hearing. It appeared from the questions put to him, that a letter to one of his friends that had been intercepted, and which contained some expressions, which not being understood by the examiners, were considered as furnishing grounds of suspicion that he was engaged in some intrigue with their enemies, had been the principal cause of his arrest. He was asked, who the person was, concerning whom he inquired of his friend, of what nation he was, and where he would first open his shop, and take up his residence?

Lavater replied, that this expression had reference to a theological subject; *viz.* the coming of antichrist,

of whom his friend had written in a preceding letter, that he believed he would soon appear.

In this letter there was also the following passage :—

“I am very sorry for what you say of I. K. L., but it is very probably the truth.” He was, therefore, asked what the letters I. K. L. signified?

“Those letters,” answered he, “are the initials of my name,—John Kaspar Lavater; my friend had written to me that I should suffer persecution, though it would not be of long duration; and that it was to no purpose I expressed myself with such freedom against certain abuses.”

In the same letter, he had likewise said—“the Empress of Russia owes a hundred new louis d’ors to a certain friend. The communication by post is now at an end through Germany, and he wishes to know whether you can give him any advice how to obviate this embarrassment.”

This passage, as may be supposed, was considered extremely suspicious. Lavater, however, explained it, by declaring that he himself was the friend alluded to: that a part of his Physiognomical Cabinet had been purchased by the Empress of Russia, who was to remit him for it a hundred louis d’ors, and he only meant to inquire in what manner he might receive the money.

This explanation might not, perhaps, have removed the suspicions of his judges, had it not been that about the same time, a letter addressed to him by

Baron Nicolai, the private secretary to the Empress of Russia, had been intercepted, which being candidly referred to by the Statthalter, was found to confirm the statement of Lavater, in so satisfactory a manner, that no doubt of its truth could be entertained.

The hearing was, however, adjourned, and was not continued, or rather he was not examined a second time, till about a week afterwards. At this examination, he was informed, that as he said, when before questioned relative to a certain person referred to in his letter, that he meant by him antichrist, he was now required to say what he understood by antichrist?

To this question Lavater replied:—"I have long understood, as the writings I have published will show, by antichrist, an openly daring, most irreligious despot, who will raise himself by political and magical power to be universal monarch of the world, and tyrant over the consciences of men; who will tread under foot all justice, truth, morality, and religion; and who will, especially, persecute in the most cruel manner, all who honour the name of Christ."

He was then asked whether he considered the appearance of antichrist as near, or still at a distance?

To this he answered with that frankness and courage which procured him the respect even of his enemies, "I believe it to be very near, and I believe that I see the forerunner of antichrist in the irreligious sentiments and acts of the French nation. Never since the foundation of Christianity has any Christian

nation acted so notoriously contrary to the principles of Christianity. This, however, is only my own private opinion, in which, perhaps, I may be mistaken, but for which I do not conceive myself responsible to any earthly judge."

He was then told, that it appeared to the directory, from some passages in his correspondence with his friend, that he wished the downfall of their authority; and he was asked how he justified such a wish.

He boldly replied, "I will ingenuously declare what I think on this subject. I wish with my whole heart, that all those members of the (Helvetic) directory, whom I have reason to believe the authors of the terrorist and unconstitutional measures that have been adopted, may be removed from authority in some manner, so it be not by violence, unless they totally change their sentiments and principles. Every rational patriot must wish that a judge who determines arbitrarily, despotically, and without regard to the laws, and who tears from their families a hundred innocent fathers and husbands, may no longer remain a judge."

After this examination, Mr. Lavater remained under arrest till the 10th of June, when, after he had passed a very uneasy night, in consequence of a violent attack of his cough, the Statthalter entered his apartment in the morning, saying: "I bring you here something to cure your cough,"—and immediately produced an order from the directory to set him at liberty. But notwithstanding this release, it was more than two

months before he could return to Zurich, the French generals refusing to grant him a pass. He applied to General Massena, who though, as he says, he received him with all the politeness of a Frenchman, told him it was impossible for him to grant his request, unless he acted contrary to all the rules of war. At length having obtained a pass to go a short distance, he eluded the vigilance of the out-posts, and arrived safe at Zurich, which was then in the hands of the Austrians. He was received with the utmost attention and politeness by the Austrian officers, who had been informed by General Hotze, that his arrival might be expected, and directed to permit him to pass through the army without obstruction.

Soon after his return, his royal highness the Archduke Charles, who had for a few hours his headquarters at Zurich, being desirous to see so celebrated a man, sent Colonel Blonquet to him to invite him to his quarters. Some of the French, and their partisans, did not fail to express the meanest suspicions of the purposes of this interview; but a moment's consideration might have convinced them, that as Mr. Lavater had not the least knowledge of the position or designs of the French army, or its generals, he could not, were he so disposed, betray them to the Archduke.

On the 26th of September, 1799, Zurich was taken a second time by the French. The Austrians fought with great obstinacy during the whole of the 25th, and the morning of the 26th, but about noon they

were obliged to retire, and the French entered the city, which had the good fortune to be neither set on fire or plundered by either the retreating or victorious army. But not only Zurich, but the whole country, and the cause of religion, justice, and virtue, sustained a very real misfortune in the accident which happened to Lavater, who, on this day, received the wound, which at length occasioned his death. The following is an abstract of the circumstances attending this unfortunate event, as related by Lavater himself, in a written account, dated Sunday, Sept. 29, 1799.

After the French had entered Zurich as conquerors, many of the soldiers rambled in small parties, or singly, about the town. Two of these came to the door of a house, in which only two females resided, in the open place, near the church of St. Peter, contiguous to the residence of Lavater, and began to cry "Wine! wine! this is a public house!"—at the same time beating the door with the but-ends of their muskets, to burst it open. Lavater looked out of his window, and said to them: "Be quiet, and I will bring you wine." He accordingly carried them some, with some bread, and even offered them money, which, however, they would not accept. Being thus pacified, they went away, thanking him for his generosity. One of them especially, a grenadier, expressed his gratitude, and the friendship he had conceived for him, in the warmest terms. Lavater then returned into his house, where his wife accosted him with—"What, has my Daniel come safe out of the lion's den!"—He then

sent a person to see whether the streets were sufficiently clear for him to go to the house of one of his children, to inquire after the safety of the family, which he had been prevented from doing by the number of troops passing through the city.—While he stood at his door, waiting the return of his messenger, a little meagre French soldier came up to him, and told him in broken German, that he had been taken prisoner by the Russians, and that he had no shirt. Lavater answered, that he had no shirt to give him, but at the same time took out of his pocket some small money, which he offered him. The fellow looked at it contemptuously, and said, “I must have a whole dollar for a shirt.” Lavater then offered him a few more small pieces, but he still insisted that he must have a dollar, and drew his sabre to enforce his demand. The other soldiers, to whom Lavater had given wine, and who had parted from him in so friendly a manner, were standing at a little distance, and he called to them for protection against the violence of this man. They came to him, but, to his great surprise, the very man who two minutes before had refused money when he had offered it to him, now joined in the demand of his comrade, and putting his bayonet to his breast, cried out more fiercely than the other—“Give us money.” Lavater, and some person who stood near him, put aside the bayonet, and another person, at that time a stranger to him, threw his arm round him, and drew him back. At the same moment the grenadier fired, and the ball passed through the

arm of the stranger, and wounded Lavater below the breast. He bled profusely, and when his wound was examined, it was found that the ball had entered on the right side, and passed out at the distance of about four inches on the left, a little above the ribs, having approached extremely near to parts, which, had it pierced, it must have proved instantly fatal.

By the care and judicious treatment of the surgeons who attended him, his wound soon exhibited very favourable symptoms, and appeared to be in a satisfactory progress of cure. In a few days he was able to sit up in his bed and write; for his active and indefatigable mind could never desist from its labours, while it was possible to prosecute them. In this manner he composed, while confined to his bed, several exhortations addressed to his church, which were read to the congregation from the pulpit by his assistant colleague. He also wrote, while thus confined, and frequently suffering severe pain, his patriotic letters on the practice of deportation, which he dedicated to the members of the executive council, as likewise a very spirited remonstrance to the Helvetic directory.

About the middle of December, his wound appeared to be healed; he left his room and his chamber, and again returned to his pulpit, from which he had been detained nearly three months. He continued to preach till about the end of January, 1800, when his pains returned more severely than before. His surgeons and physicians were by no means wanting in their care and

attention; but they were unable to discover with certainty the cause of this relapse, and his pains continued to increase. In the mean time, he laboured as assiduously as the state of his health would permit him in writing a second volume of his letters, on the subject of deportation. He also published a book of prayers, to which he prefixed an essay on the nature and duty of prayer.

In the beginning of May, he was advised to try the baths of Baden and Schinznach, and he, in consequence, went thither, but returned to Zurich in about a month, without having experienced any great relief from the use of them. During his stay at Baden, he applied himself to the completion of his Physiognomical Cabinet; that is, he wrote judgments on several figures and portraits which he had collected. He also, while at Baden and Schinznach, wrote a little work, entitled, "Private Letters of Saul and Paul, edited by Nathalion a sacrâ rupe," the latter words being an anagram of the name Lavater. The manner of publication imported, that these were genuine letters of St. Paul, written before and after his conversion, to some friends in Damascus; but whoever was acquainted with the style of Lavater must soon perceive that he was the author.

On his return from Baden, about the middle of June, as it was judged less suitable for him to reside in the city, the handsome villa of General Salis, at Erlenbach, on the lake of Zurich, about a league and a half from the town, being then unoccupied, was

offered him for his residence, and he gratefully accepted the offer. He was delighted with the natural beauties of the place; and styles it in some of the letters he wrote at that time, the "Paradise Erlenbach." Yet, here, he still continued to write and dictate with incessant industry, and here he began a work, which he called his "Swan's Song, or the Last Thoughts of a Departing Christian on Jesus of Nazareth." On this work he was occasionally employed, till within about a month of his death, until he was unable either to guide the pen himself, or dictate to another.

In the beginning of September, a prayer-day being observed in his church at Zurich, as was an annual custom, he caused himself to be carried thither, though very feeble and in great pain of body, and after the sermon, before the sacrament was administered, addressed his congregation in a pious and pathetic exhortation, which was the last he delivered to them, and to which they listened with most profound attention, and indescribable emotion.

From this time he continued gradually to become more feeble, and to be attacked with longer and more severe fits of pain, which were sometimes so violent that he could not forbear uttering loud cries, often for several minutes, or even a quarter of an hour at a time. Yet, in the midst of his agonies, his cries and groans were accompanied with prayers for the man by whom he had been wounded, that he might never suffer the pains he had caused him to endure. In the intervals

between these fits, he still continued, with the most indefatigable assiduity, his labours for the good of others, and was incessantly employed in writing or dictating. When waked in the night by his pains, or when from any other cause he could not sleep, he would desire the person who sat up with him, to read to him the New Testament, or to write such thoughts as occurred to him, that not a moment might be lost. Among the last of his labours, two letters which he wrote to Count Stolberg, with whom he had long maintained a friendly correspondence, and who, about that time, had publicly professed himself a convert to the Catholic religion, deserve particular notice, on account of the liberal charity which he manifests on the one hand, and the firmness with which he declares on the other, that he himself can never believe that church infallible, or call her a merciful mother, which can condemn to the flames her erring children. Yet some of his Catholic friends still entertained hopes that he would, at the last, consent to be received into the bosom of their church, from which they conceived him, on account of some of his peculiar opinions, to be not very far removed, and made some earnest but fruitless attempts to persuade him to comply with their wishes.

About a fortnight before his death, he finished his last literary production, which was a poem, written with great spirit, entitled, "Zurich, at the beginning of the Nineteenth Century." On the last of December, in the evening, he was so exhausted, and his voice had

become so feeble, that what he said could only be heard by applying the ear to his lips; yet even in this condition he expressed a wish to dictate some lines, which his colleague might read to his congregation on the morning of the new year's day. In compliance with his request, his son-in-law, M. Gessner, listened and took them from his lips, and his daughter Louisa, wrote them down. They consisted of seven lines (German Hexameters) suitable to the occasion, and breathing that spirit of piety which had animated him through life. On the next day, in the evening, he appeared much more composed, was freer from pain, and slept soundly; but it was soon evident that this alteration was only introductory to the great crisis of nature, and on the ensuing day, Friday, January 2, 1801, about three o'clock in the afternoon, he expired.

Of the character of this extraordinary man, different persons may perhaps judge differently; but it is scarcely possible that any should refuse him the praise of genius, indefatigable industry, integrity, and genuine piety.—“Lavater,” says Professor Meiners, in his letter on Switzerland, “is one of the few men, whom I have been acquainted with, who is little solicitous to conceal his faults, and still less anxious to make his merits known. With regard to his moral character, it is impossible to speak too highly of it; his very opponents, those at least with whom I am acquainted, allow that his life and manners are blameless. A warm desire to advance the honour of God, and the

good of his fellow-creatures, is without doubt the principal feature in his character, and the leading motive of all he does.—Next to this, his characteristic virtues are an exemplary mildness and placability, and an inexhaustible love for his enemies.—I have often heard him speak of the talents, merits, and good qualities of his opponents, with the same warmth as if he had been talking of the virtues of his greatest friends; of his own merits he speaks with the greatest and most unaffected modesty. Every thing in him announces the man of genius. He speaks quickly, and appears greatly interested in all he says; but is never heated, nor does his action transgress the bounds of moderation. He bears contradiction with great patience, and calmly answers any objections which are made to what he advances. Though his learning is not very profound, his conversation is rendered extremely interesting, by his great natural powers, and that extensive knowledge of human nature, which he has acquired by his early and constantly increasing connexion with men of all ranks and orders. When we consider the variety of business in which he is almost constantly immersed, it cannot but appear extremely surprising how he can find so much time to write, and we shall be readily disposed to admit, what he asserts is the case, that his writing is only a relaxation from his other employments.”

Lavater may, no doubt, be charged in some instances with credulity, and with too readily yielding to the natural ardour of his imagination, which occasion-

ally hurried him into what men of cooler dispositions will call enthusiasm; but few who read his writings, and none who were intimately acquainted with him, will hesitate to acknowledge that these very venial failings were much more than counterbalanced by numerous great and valuable qualities, both of the mind and of the heart.

ESSAYS

ON

PHYSIOGNOMY.

INTRODUCTION.

AND GOD SAID

“LET US MAKE MAN IN OUR IMAGE, AFTER OUR LIKENESS.”

“How wondrous the suspense of expecting creation !

“The regions of earth, air, and water, swarm with living beings. All is plenitude : all is animation : all is motion.—What is the great purpose that this multitude of creatures contribute to effect ?—Where is the unity of this grand whole ?—Each being still remains solitary. The pleasures of each terminate in self. Where is that something capable of conceiving, where that comprehensive eye that can include, that capacious heart that can rejoice in, this grand whole ?—Creation wanting a purpose appears to mourn ; to enjoy, but not to be enjoyed—A desert in all its wild confusion.—The pulse of nature beats not !

“Were it possible to produce a being which should be the head, the summit, and unity of all !—Were this possible ; such a being must be the symbol of the Deity ; the visible image of God. Himself a subordinate deity ; a ruler, and a lord—How noble a creature !

“The Godhead holds council !—

“Hitherto the powers of recent creation slumber—such a form, such a symbol of Deity, must be infinitely more beautiful, must contain infinitely more life, than the rivers, woods, and

mountains, or than paradise itself.—Yes, inevitably must, essentially, exceed all other forms animate and inanimate.—To him must thought be imparted, that generative, that predominant gift of the Divinity.—How graceful his body! How dignified his action! How sublime the glance of his eye! How insignificant are all the objects of nature compared to the human soul!—How vast its reasoning, its inventive, and its ruling faculties!—Yes, it is the visible image of the Deity!

“The Godhead has taken counsel!—

“GOD CREATED MAN IN HIS OWN IMAGE; IN THE IMAGE OF GOD CREATED HE HIM. MALE AND FEMALE CREATED HE THEM.”

“How might man be more honoured than by such a pause? How more deified than by the counsel of the Godhead, than by thus being impressed with the divine image!

“GOD CREATED MAN IN HIS OWN IMAGE, IN THE IMAGE OF GOD CREATED HE HIM.”

“How exaltedly, how exclusively honourable to man!

“Contemplate his exterior; erect, towering and beauteous—This, though but the shell, is the image of his mind; the veil and agent of that divinity of which he is the representative. How does the present though concealed Deity speak, in his human countenance, with a thousand tongues! How does he reveal himself by an eternal variety of impulse, emotion, and action, as in a magical mirror! Is there not something inconceivably celestial in the eye of man, in the combination of his features, in his elevated mien? Thus is that effusion of radiance which the sun emits, and which no eye might endure, obscured by dewy vapours, and thus the Godhead darkly portrays itself in a rude earthly form.

“God of perfection! How supremely, how benevolently hast thou displayed thyself in man!—Behold the human body! that fair investiture of all that is most beauteous!—Unity in variety! Variety in unity! How are they there displayed in their very essence!—What elegance, what propriety, what symmetry through all the forms, all the members! How imperceptible, how infinite, are the gradations that constitute this beauteous whole!

“Survey this soul-beaming, this divine countenance; the

thoughtful brow, the penetrating eye, the spirit-breathing lips, the deep intelligence of the assembled features! How they all conspiring speak! What harmony!—A single ray including all possible colours! The picture of the fair immeasurable mind within!

“GOD CREATED MAN IN HIS OWN IMAGE; IN THE IMAGE OF GOD CREATED HE HIM. MALE AND FEMALE CREATED HE THEM.”

“And there he stands in all his divinity! The likeness of God! The type of God and nature! The compendium of all action; of the power and energy of the Creator! Study him. Sketch his figure, though it be but as the sun painted in a dew-drop—All your heroes and deities, whatever their origin, form, or symbolic qualities (*disjecti membra poetæ*), the most perfect ideal angel that Plato or Winkelmann ever could imagine, or that the waving lines of Apelles or Raphael could portray: the Venus Anadyomene, and Apollo, to him are far unequal. These to him compared are disproportionate as shadows lengthened by the setting sun. In vain would artists and poets, like the industrious bee, collect the visible riches, products, and powers of luxuriant nature. Man, the image of God, the essence of creation, exuberant in the principles of motion and intelligence, and formed according to the council of the Godhead, ever must remain the standard of ideal perfection.

“Man—sacred yet polluted image of the Most High, enfeebled and depraved epitome of the creation; the temple in which, and to which, the Godhead deigned to reveal himself, first personally, afterwards by his miracles and prophets, and lastly by his beloved son—“The brightness of the glory of God: the only and first-born; through whom and by whom the world was created—the second Adam!—Oh man! what wert thou intended to be! What art thou become!”*

Were the sublime truths contained in this passage ever present to my mind, ever living in my memory, what might not be expected from the book I should write? And the moment I forget them, how insupportable shall I become to

* *Herders Älteste Urkunde des Menschen Geschlechts J. Theil.*

thee—to thee alone for whom I write, believer in the dignity of humanity, and in the resemblance of the human to *the divine nature!*

A WORD CONCERNING THE AUTHOR.

It is highly incumbent on me that I should not lead my reader to expect more from me than I am able to perform. Whoever publishes a considerable work on physiognomy, gives his readers apparently to understand he is much better acquainted with the subject than any of his contemporaries. Should an error escape him, he exposes himself to the severest ridicule; he is contemned, at least by those who do not read him, for pretensions which, probably, they suppose him to make, but which, in reality, he does not make.

The God of truth, and all who know me, will bear testimony that, from my whole soul, I despise deceit, as I do all silly claims to superior wisdom, and infallibility, which so many writers, by a thousand artifices, endeavour to make their readers imagine they possess.

First, therefore, I declare, what I have uniformly declared on all occasions, although the persons who speak of me and my works endeavour to conceal it from themselves and others; “That I understand but little of physiognomy, that I have been, and continue daily to be, mistaken in my judgment; but that these errors are the natural, and most certain, means of correcting, confirming, and extending my knowledge.”

It will probably not be disagreeable to many of my readers, to be informed, in part, of the progress of my mind in this study.

Before the age of five and twenty, there was nothing I should have supposed more improbable than that I should make the smallest inquiries concerning, much less that I should write a book on, physiognomy. I was neither inclined to read nor make the slightest observations on the subject. The extreme sensibility of my nerves occasioned me, however, to feel certain emotions at beholding certain countenances, which emotions remained when they were no longer present,

without my being able to account for them, and even without my thinking any thing more of such countenances. I, sometimes, instinctively formed a judgment, according to these first impressions, and was laughed at, ashamed, and became cautious. Years passed away before I again dared, impelled by similar impressions, to venture similar opinions. In the mean time, I occasionally sketched the countenance of a friend, whom by chance I had lately been observing. I had from my earliest youth a strong propensity to drawing, and especially to drawing of portraits, although I had but little genius and perseverance. By this practice, my latent feelings began partly to unfold themselves. The various proportions, features, similitudes, and varieties, of the human countenance, became more apparent. It has happened that, on two successive days, I have drawn two faces, the features of which had a remarkable resemblance. This awakened my attention; and my astonishment increased when I obtained certain proofs that these persons were as similar in character as in feature.

I was afterwards induced by M. Zimmermann, physician to the court of Hanover, to write my thoughts on this subject. I met with many opponents, and this opposition obliged me to make deeper and more laborious researches; till at length the present work on physiognomy was produced.

Here I must repeat the full conviction I feel that my whole life would be insufficient to form any approach towards a perfect and consistent whole. It is a field too vast for me singly to till. I shall find various opportunities of confessing my deficiency in various branches of science, without which it is impossible to study physiognomy with that firmness and certainty which are requisite. I shall conclude this fragment by declaring, with unreserved candour, and wholly committing myself to the reader who is the friend of truth—

That I have heard, from the weakest of men, remarks on the human countenance more acute than those I had made, remarks which made mine appear trivial.

That I believe, were various other persons to sketch countenances, and write their observations, those I have hitherto made would soon become of little importance.

That I daily meet a hundred faces concerning which I am unable to pronounce any certain opinion.

That no man has any thing to fear from my inspection, as it is my endeavour to find good in man, nor are there any men in whom good is not to be found.

That since I have begun thus to observe mankind, my philanthropy is not diminished, but I will venture to say increased.

And that now (January 1783), after ten years' daily study, I am not more convinced of the certainty of my own existence, than of the truth of the science of physiognomy; or than that this truth may be demonstrated:—and that I hold him to be a weak and simple person who shall affirm, that the effects of the impression made upon him by all possible human countenances are equal.

ON THE NATURE OF MAN, WHICH IS THE FOUNDATION OF THE SCIENCE OF PHYSIOGNOMY.

OF all earthly creatures, man is the most perfect, the most imbued with the principles of life.

Each particle of matter is an immensity; each leaf a world; each insect an inexplicable compendium. Who then shall enumerate the gradations between insect and man? In him all the powers of nature are united. He is the essence of creation. The son of earth, he is the earth's lord; the summary and central point of all existence, of all powers, and of all life, on that earth which he inhabits.

Of all organized beings with which we are acquainted, man alone excepted, there are none in which are so wonderfully united the three different kinds of life, the animal, the intellectual, and the moral. Each of these lives is the compendium of various faculties, most wonderfully compounded and harmonized.

To know—to desire—to act—or accurately to observe and meditate—to perceive and to wish—to possess the powers of

motion and resistance—these combined constitute man an animal, intellectual, and moral being.

Man endowed with these faculties, with this triple life, is in himself the most worthy subject of observation, as he likewise is himself the most worthy observer. Under whatever point of view he may be considered, what is more worthy of contemplation than himself? In him each species of life is conspicuous; yet never can his properties be wholly known, except by the aid of his external form, his body, his superficies. How spiritual, how incorporeal soever, his internal essence may be, still is he only visible and conceivable from the harmony of his constituent parts. From these he is inseparable. He exists and moves in the body he inhabits, as in his element. This material man must become the subject of observation. All the knowledge we can obtain of man must be gained through the medium of our senses.

This threefold life, which man cannot be denied to possess, necessarily first becomes the subject of disquisition and research, as it presents itself in the form of body, and in such of his faculties as are apparent to sense.

There is no object in nature the properties and powers of which can be manifest to us in any other manner than by such external appearances as affect the senses. By these all beings are characterized. They are the foundations of all human knowledge. Man must wander in the darkest ignorance, equally with respect to himself and the objects that surround him, did he not become acquainted with their properties and powers by the aid of their externals; and had not each object a character peculiar to its nature and essence, which acquaints us with what it is, and enables us to distinguish it from what it is not.

All bodies which we survey appear to sight under a certain form and superficies. We behold those outlines traced which are the result of their organization. I hope I shall be pardoned the repetition of such common-place truths, since on these are built the science of physiognomy, or the proper study of man. However true these axioms, with respect to visible objects, and particularly to organized bodies, they are still more exten-

sively true when applied to man and his nature. The organization of man peculiarly distinguishes him from all other earthly beings, and his physiognomy, that is to say, the superficies and outlines of this organization, shew him to be infinitely superior to all those visible beings by which he is surrounded.

We are unacquainted with any form equally noble, equally majestic, with that of man, and in which so many kinds of life, so many powers, so many virtues of action and motion, unite, as in a central point. With firm step he advances over the earth's surface, and with erect body raises his head towards heaven. He looks forward to infinitude; he acts with facility, and swiftness inconceivable, and his motions are the most immediate and the most varied. By whom may their varieties be enumerated? He can at once both suffer and perform infinitely more than any other creature. He unites flexibility and fortitude, strength and dexterity, activity and rest. Of all creatures he can the soonest yield, and the longest resist. None resemble him in the variety and harmony of his powers. His faculties, like his form, are peculiar to himself.

How much nobler, more astonishing, and more attractive will this form become, when we discover that it is itself the interpreter of all the high powers it possesses, active and passive! Only in those parts in which animal strength and properties reside does it resemble animals. But how much is it exalted above the brute in those parts in which are the powers of superior origin, the powers of mind, of motion!

The form and proportion of man, his superior height, capable of so many changes, and such variety of motion, prove to the unprejudiced observer his super-eminent strength, and astonishing facility of action. The high excellence, and physiological unity, of human nature are visible at the first glance. The head, especially the face, and the formation of the firm parts, compared to the firm parts of other animals, convince the accurate observer, who is capable of investigating truth, of the greatness and superiority of his intellectual qualities. The eye, the look, the cheeks, the mouth, the forehead,

whether considered in a state of entire rest or during their innumerable varieties of motion, in fine, whatever is understood by physiognomy, are the most expressive, the most convincing picture of interior sensation, desires, passions, will, and of all those properties which so much exalt moral above animal life.

Although the physiological, intellectual, and moral life of man, with all their subordinate powers, and their constituent parts, so eminently unite in one being; although these three kinds of life do not, like three distinct families, reside in separate parts, or stories of the body; but coexist in one point, and by their combination form one whole; yet is it plain that each of these powers of life has its peculiar station, where it more especially unfolds itself, and acts.

It is beyond contradiction evident that, though physiological or animal life displays itself through all the body, and especially through all the animal parts, yet does it act most conspicuously in the arm, from the shoulder to the ends of the fingers.

It is equally clear that intellectual life, or the powers of the understanding and the mind, make themselves most apparent in the circumference and form of the solid parts of the head; especially the forehead, though they will discover themselves to an attentive and accurate eye, in every part and point of the human body, by the congeniality and harmony of the various parts, as will be frequently noticed in the course of this work. Is there any occasion to prove that the power of thinking resides neither in the foot, in the hand, nor in the back; but in the head, and its internal parts?

The moral life of man, particularly, reveals itself in the lines, marks, and transitions of the countenance. His moral powers and desires, his irritability, sympathy, and antipathy; his facility of attracting or repelling the objects that surround him; these are all summed up in, and painted upon, his countenance when at rest. When any passion is called into action, such passion is depicted by the motion of the muscles, and these motions are accompanied by a strong palpitation of

the heart. If the countenance be tranquil, it always denotes tranquillity in the region of the heart and breast.

This threefold life of man, so intimately interwoven through his frame, is still capable of being studied in its different appropriate parts; and did we live in a less depraved world we should find sufficient data for the science of physiognomy.

The animal life, the lowest and most earthly, would discover itself from the rim of the belly to the organs of generation, which would become its central or focal point. The middle or moral life would be seated in the breast, and the heart would be its central point. The intellectual life, which of the three is supreme, would reside in the head, and have the eye for its centre. If we take the countenance as the representative and epitome of the three divisions, then will the forehead, to the eye-brows, be the mirror, or image, of the understanding; the nose and cheeks the image of the moral and sensitive life; and the mouth and chin the image of the animal life; while the eye will be to the whole as its summary and centre. I may also add that the closed mouth at the moment of most perfect tranquillity is the central point of the radii of the countenance. It cannot, however, too often be repeated that these three lives, by their intimate connexion with each other, are all, and each, expressed in every part of the body.

What we have hitherto said is so clear, so well known, so universal, that we should blush to insist upon such commonplace truths, were they not, first, the foundation on which we must build all we have to propose; and, again, had not these truths (can it be believed by futurity?) in this our age been so many thousand times mistaken and contested, with the most inconceivable affectation.

The science of physiognomy, whether understood in the most enlarged or most confined sense, indubitably depends on these general and incontrovertible principles; yet, incontrovertible as they are, they have not been without their opponents. Men pretend to doubt of the most striking, the most convincing, the most self-evident truths; although were these

destroyed, neither truth nor knowledge would remain. They do not profess to doubt concerning the physiognomy of other natural objects, yet do they doubt the physiognomy of human nature; the first object, the most worthy of contemplation, and the most animated the realms of nature contain.

We have already informed our readers they are to expect only fragments on physiognomy from us, and not a perfect system. However, what has been said may serve as a sketch for such a system. To acquire this perfection, it is necessary separately to consider the physiological part, or the exterior characters of the physical and animal powers of man; the intellectual part, or the expression of the powers of the understanding; and the moral part, or the expression of the feeling and sensitive powers of man, and his irritability.

Each of these subdivides itself into two general heads; physiognomy, properly so called, which is the observation of character in a state of tranquillity, or rest, and pathognomy, which is the study of character in action

Before we proceed to exemplify either of these general heads, it will not be unnecessary to insert some introductory fragments, once more avowing that we have neither the ability nor the intention to write a complete system.

PHYSIOGNOMY, PATHOGNOMY.

TAKING it in its most extensive sense, I use the word physiognomy to signify the exterior, or superficies of man, in motion or at rest, whether viewed in the original or by portrait.

Physiognomony, or, as more shortly written Physiognomy,* is the science or knowledge of the correspondence between the external and internal man, the visible superficies and the invisible contents.

* The Author has made a distinction between *Physiognomik*, and *Physiognomie*, which neither accords with the English Language nor is necessary; since, by *Physiognomie*, he means only the countenance; and uses *Physiognomik* in the same sense as we do Physiognomy, to signify the science. T.

Physiognomy may be divided into the various parts, or views under which man may be considered ; that is to say, into the animal, the moral, and the intellectual.

Whoever forms a right judgment of the character of man, from those first impressions which are made by his exterior, is naturally a physiognomist. The scientific physiognomist is he who can arrange, and accurately define, the exterior traits ; and the philosophic physiognomist is he who is capable of developing the principles of these exterior traits and tokens, which are the internal causes of external effects.

Physiognomy is properly distinguished from pathognomy.

Physiognomy, opposed to pathognomy, is the knowledge of the signs of the powers and inclinations of men. Pathognomy is the knowledge of the signs of the passions.

Physiognomy, therefore, teaches the knowledge of character at rest ; and pathognomy of character in motion.

Character at rest is displayed by the form of the solid and the appearance of the moveable parts, while at rest. Character impassioned is manifested by the moveable parts, in motion.

Physiognomy may be compared to the sum total of the mind ; pathognomy to the interest which is the product of this sum total. The former shows what man is in general ; the latter what he becomes at particular moments : or, the one what he might be, the other what he is. The first is the root and stem of the second, the soil in which it is planted. Whoever believes the latter and not the former, believes in fruit without a tree, in corn without land.

All people read the countenance pathognomonically ; few indeed read it physiognomonically.

Pathognomy has to combat the arts of dissimulation ; physiognomy has not.

These two sciences are to the friend of truth inseparable ; but as physiognomy is much less studied than pathognomy, I shall chiefly confine myself to the former.

OF THE TRUTH OF PHYSIOGNOMY.

ALL countenances, all forms, all created beings, are not only different from each other in their classes, races, and kinds, but are also individually distinct.

Each being differs from every other being of its species. However generally known, it is a truth the most important to our purpose, and necessary to repeat, that, "There is no rose perfectly similar to another rose, no egg to an egg, no eel to an eel, no lion to a lion, no eagle to an eagle, no man to a man."

Confining this proposition to man only, it is the first, the most profound, most secure, and unshaken foundation-stone of physiognomy that, however intimate the analogy and similarity of the innumerable forms of men, no two men can be found who, brought together, and accurately compared, will not appear to be very remarkably different.

Nor is it less incontrovertible that it is equally impossible to find two minds, as two countenances, which perfectly resemble each other.

This consideration alone will be sufficient to make it received as a truth, not requiring further demonstration, that there must be a certain native analogy between the external varieties of the countenance and form, and the internal varieties of the mind. Shall it be denied that this acknowledged internal variety among all men is not the cause of the external variety of their forms and countenances? Shall it be affirmed that the mind does not influence the body, or that the body does not influence the mind?

Anger renders the muscles protuberant; and shall not therefore an angry mind and protuberant muscles be considered as cause and effect?

After repeated observation that an active and vivid eye and an active and acute wit are frequently found in the same person, shall it be supposed that there is no relation between the active eye and the active mind? Is this the effect of accident?—Of accident!—Ought it not rather to be con-

sidered as sympathy, an interchangeable and instantaneous effect, when we perceive that, at the very moment the understanding is most acute and penetrating, and the wit the most lively, the motion and fire of the eye undergo, at that moment, the most visible change?

Shall the open, friendly, and unsuspecting eye, and the open, friendly, and unsuspecting heart, be united in a thousand instances, and shall we say the one is not the cause, the other the effect?

Shall nature discover wisdom and order in all things; shall corresponding causes and effects be every where united; shall this be the most clear the most indubitable truths; and in the first the most noble of the works of nature shall she act arbitrarily, without design, without law? The human countenance, that mirror of the Divinity, that noblest of the works of the Creator—shall not motive and action, shall not the correspondence between the interior and the exterior, the visible and the invisible, the cause and the effect, be there apparent?

Yet this is all denied by those who oppose the truth of the science of physiognomy.

Truth, according to them, is ever at variance with itself. Eternal order is degraded to a juggler, whose purpose it is to deceive.

Calm reason revolts at the supposition that Newton or Leibnitz ever could have the countenance and appearance of an idiot, incapable of a firm step, a meditating eye; of comprehending the least difficult of abstract propositions, and of expressing himself so as to be understood; that one of these in the brain of a Laplander conceived his Theodicea; and that the other in the head of an Esquimaux, who wants the power to number further than six, and affirms all beyond to be innumerable, had dissected the rays of light, and weighed worlds.

Calm reason revolts when it is asserted the strong man may appear perfectly like the weak, the man in full health like another in the last stage of a consumption, or that the rash and irascible may resemble the cold and phlegmatic. It revolts to hear it affirmed that joy and grief, pleasure and pain, love and hatred, all exhibit themselves under the same traits,

that is to say, under no traits whatever, on the exterior of man. Yet such are the assertions of those who maintain physiognomy is a chimerical science. They overturn all that order and combination by which eternal wisdom so highly astonishes and delights the understanding. It cannot be too emphatically repeated, that blind chance and arbitrary disorder constitute the philosophy of fools; and that they are the bane of natural knowledge, philosophy and religion. Entirely to banish such a system is the duty of the true inquirer, the sage and the divine.

All men (this is indisputable), absolutely all men, estimate all things, whatever, by their physiognomy, their exterior temporary superficialities. By viewing these on every occasion, they draw their conclusions concerning their internal properties.

What merchant, if he be unacquainted with the person of whom he purchases, does not estimate his wares by the physiognomy or appearance of those wares? If he purchase of a distant correspondent, what other means does he use in judging whether they are or are not equal to his expectation? Is not his judgment determined by the colour, the fineness, the superficialities, the exterior, the physiognomy? Does he not judge money by its physiognomy? Why does he take one guinea and reject another? Why weigh a third in his hand? Does he not determine according to its colour, or impression; its outside, its physiognomy? If a stranger enter his shop, as a buyer, or seller, will he not observe him? Will he not draw conclusions from his countenance? Will he not, almost before he is out of hearing, pronounce some opinion upon him, and say, "This man has an honest look—This man has a pleasing, or forbidding, countenance?"—What is it to the purpose whether his judgment be right or wrong? He judges. Though not wholly, he depends, in part, upon the exterior form, and thence draws inferences concerning the mind.

How does the farmer, walking through his grounds, regulate his future expectations, by the colour, the size, the growth, the exterior, that is to say, by the physiognomy of the bloom, the stalk, or the ear, of his corn; the stem, and shoots of his vine-tree?—"This ear of corn is blighted—That wood is full

of sap; this will grow, that not," affirms he, at the first, or second glance—"Though these vine-shoots look well, they will bear but few grapes." And wherefore? He remarks, in their appearance, as the physiognomist in the countenances of shallow men, the want of native energy. Does not he judge by the exterior?

Does not the physician pay more attention to the physiognomy of the sick than to all the accounts that are brought him concerning his patient? Zimmermann, among the living, may be brought as a proof of the great perfection at which this kind of judgment is arrived; and among the dead Kempf, whose son has written a treatise on Temperament.

The painter—yet of him I will say nothing: his art too evidently reproves the childish and arrogant prejudices of those who pretend to disbelieve physiognomy.

The traveller, the philanthropist, the misanthrope, the lover (and who not?) all act according to their feelings and decisions, true or false, confused or clear, concerning physiognomy. These feelings, these decisions, excite compassion, disgust, joy, love, hatred, suspicion, confidence, reserve, or benevolence.

Do we not daily judge of the sky by its physiognomy? No food, not a glass of wine, or beer, not a cup of coffee, or tea, comes to table, which is not judged by its physiognomy, its exterior; and of which we do not thence deduce some conclusion respecting its interior, good, or bad, properties.

Is not all nature physiognomy; superficies, and contents; body, and spirit; exterior effect, and internal power; invisible beginning, and visible ending?

What knowledge is there, of which man is capable, that is not founded on the exterior; the relation that exists between visible and invisible, the perceptible and the imperceptible.

Physiognomy, whether understood in its most extensive or confined signification, is the origin of all human decisions, efforts, actions, expectations, fears, and hopes: of all pleasing and unpleasing sensations, which are occasioned by external objects.

From the cradle to the grave, in all conditions and ages, throughout all nations, from Adam to the last existing man, from the worm we tread on to the most sublime of philoso-

phers, (and why not to the angel, why not to the Mediator Christ ?) physiognomy is the origin of all we do and suffer.

Each insect is acquainted with its friend and its foe ; each child loves and fears although it knows not why. Physiognomy is the cause ; nor is there a man to be found on earth who is not daily influenced by physiognomy ; not a man who cannot figure to himself a countenance which shall to him appear exceedingly lovely, or exceedingly hateful ; not a man who does not more or less, the first time he is in company with a stranger, observe, estimate, compare, and judge him, according to appearances, although he might never have heard of the word or thing called physiognomy ; not a man who does not judge of all things that pass through his hands, by their physiognomy ; that is, of their internal worth by their external appearance.

The art of dissimulation itself, which is adduced as so insuperable an objection to the truth of physiognomy, is founded upon physiognomy. Why does the hypocrite assume the appearance of an honest man, but because that he is convinced, though not perhaps from any systematic reflection, that all eyes are acquainted with the characteristic marks of honesty.

What judge, wise or unwise, whether he confess or deny the fact, does not sometimes in this sense decide from appearances ? Who can, is, or ought to be, absolutely indifferent to the exterior of persons brought before him to be judged ?* What king would choose a minister without examining his exterior, secretly, at least, and to a certain extent ? An officer will not enlist a soldier without thus examining his appearance, his height out of the question. What master or mistress of a family will choose a servant without considering the exterior ; no matter that their judgment may or may not be just, or that it may be exercised unconsciously ?

I am wearied of citing instances so numerous, and so continually before our eyes, to prove that men, tacitly and unanimously, confess the influence which physiognomy has over

* Franciscus Valesius says—*Sed legibus etiam civilibus, in quibus iniquum sit censere esse aliquid futile aut varium, cautum est ; ut si duo homines inciderent in criminis suspicionem, is primum torqueatur qui ita aspectu deformior.*

their sensations and actions. I feel disgust at being obliged to write thus, in order to convince the learned of truths with which every child is, or may be, acquainted.

He that hath eyes to see let him see : but should the light, by being brought too close to his eyes, produce phrenzy, he may burn himself by endeavouring to extinguish the torch of truth. I use such expressions unwillingly, but I dare do my duty, and my duty is boldly to declare that I believe myself certain of what I now and hereafter shall affirm ; and that I think myself capable of convincing all real lovers of truth, by principles which are in themselves incontrovertible. It is also necessary to confute the pretensions of certain literary despots, and to compel them to be more cautious in their decisions. It is therefore proved, not because I say it, but because it is an eternal and manifest truth, and would have been equally truth, had it never been said, that, whether they are or are not sensible of it, all men are daily influenced by physiognomy ; that, as Sultzer has affirmed, every man, consciously or unconsciously, understands something of physiognomy ; nay, that there is not a living being which does not, at least after its manner, draw some inferences from the external to the internal ; which does not judge concerning that which is not, by that which is, apparent to the senses.

This universal though tacit confession, that the exterior, the visible, the superficies of objects, indicate their nature, their properties, and that every outward sign is the symbol of some inherent quality, I hold to be equally certain and important to the science of physiognomy.

I must once more repeat, when each apple, each apricot, has a physiognomy peculiar to itself, shall man, the lord of earth, have none ? The most simple and inanimate object has its characteristic exterior, by which it is not only distinguished as a species, but individually ; and shall the first, noblest, best harmonized, and most beauteous of beings be denied all characteristic ?

But, whatever may be objected against the truth and certainty of the science of physiognomy, by the most illiterate, or the most learned ; how much soever he who openly professes faith in this science may be subject to ridicule, to philosophic

pity and contempt ; it still cannot be contested that there is no object, thus considered, more important, more worthy of observation, more interesting than man, nor any occupation superior to that of disclosing the beauties and perfections of human nature.

Such were my opinions six or eight years ago. Will it in the next century be believed that it is still, at this time, necessary to repeat these things ; or that numerous obscure witlings continue to treat with ridicule and contempt the general feelings of mankind, and observations which not only may be, but are demonstrated ; and that they act thus without having refuted any one of the principles at which they laugh ; yet that they are notwithstanding continually repeating the words, philosophy and enlightened age ?

January 10th, 1783.

REASONS WHY THE SCIENCE OF PHYSIOGNOMY IS SO OFTEN RIDICULED AND TREATED WITH CONTEMPT.

BEFORE I proceed further, to prove that physiognomy is a real science founded in nature ; before I speak of its advantages, I think it necessary to notice certain reasons why there are so many prejudices entertained against physiognomy, especially moral and intellectual ; why it is so zealously opposed, and so loudly ridiculed.

Proofs to demonstrate that this is the practice are unnecessary. Of a hundred who pass their opinions on the subject, more than ninety will always openly oppose and treat it with contempt, although they secretly confide in it, at least to a certain degree. Some, indeed, are truly sincere. All the causes of such conduct are not to be discovered : or, if they were, who would have the temerity to drag them from the dark recesses of the human heart, and expose them to the blaze of day ?

It is, however, equally possible and important to discover some of the most undeniable causes why so much ridicule and zealous enmity are entertained against this science ; and why

they are so general, violent, and irreconcilable. The reality of the following reasons, if I mistake not, cannot be entirely disproved.

1. *Most pitiable absurdities have been written against physiognomy.* This sublime science has been debased with the most puerile of follies. It has been confounded with divination by the countenance, and the quackery of chiromancy. Nothing more trivial can be imagined, more insulting to common sense, than what has been written on this subject, from the time of Aristotle to the present. On the contrary, who can produce any rational treatise in its support? What man of talents, taste, or genius, has employed, in the investigation of this subject, that impartiality, those powers of mind, that attachment to truth, which it appears to merit, whether the science be true or false, since numerous authors of every nation have written for or against physiognomy? How feeble, how timid, have been the efforts of those men of eminence who have been its defenders!

Who has sufficient boldness, fortitude, and disregard of consequences, to hold that thing sacred which has been exposed to the profanation of ridicule, during centuries? Is it not the general progress of human opinions first to be too much idolized, and next to be treated with unlimited scorn? Are not the reasons of such praise and blame alike unsatisfactory and ill founded? By the absurd manner in which this science has been treated, the science has itself become absurd. What truth, which of the sublime doctrines of theology, has not been subject to similar treatment? Is there any cause, however strong, which may not, by silly reasons, and silly advocates, at least for a time, be rendered weak? How many thousands have lost all faith in the gospel, because that the truths it contains have been defended upon the most ridiculous principles, by which truth has been painted in the falsest of colours!

2. *Others are zealous opponents of physiognomy who yet possess the most benevolent of hearts.* They suppose, and not

without reason, that with the majority of mankind it would become a subject of detriment and abuse. They foresee the many absurd and injurious judgments which would be passed by the ignorant and the malicious. Slander, wanting facts, would imagine them, and appeal for proof to the countenance. Those benevolent opponents, for whose sake the science of physiognomy is worthy to be found true, since it would develop the hidden beauties of their minds, esteem opposition a duty ; because so many persons, whom they believe to be much better than their countenances seem to indicate, would be injured, might any dependence be placed on the science of physiognomy.

3. *Is not weakness of understanding, also, frequently the cause of opposition?* How few have made, how few are capable of making, observation! Even of those capable of observing, how few are there who will sufficiently depend on what they have observed, or will sufficiently connect their remarks! Among a hundred persons, can two be found who will stem the stream of prejudice? How few have the fortitude, or ambition, to encounter the difficulties of a road so little known! All-enslaving, all-fascinating Indolence, how dost thou debilitate the mind of man ; how powerfully dost thou excite enmity irreconcilable against the most beneficial, the most beautiful, of human sciences !

4. *Some may oppose from modesty and humility.* Compliments have been paid them, concerning the meaning or expression of their countenances, which they are unwilling to believe, from their own secret and modest experience. They imagine themselves inferior to what they have been supposed, by the estimates of physiognomy ; they therefore conclude physiognomy to be a deceitful, and ill-founded science.

5. *The majority, however, (it is a mournful, but a true remark,) the majority are enemies of, because they dread the light of, physiognomy.* I publicly declare, as is apparent from what has been said, that all the opponents of physiognomy are not

bad men. I have heard it opposed by the most worthy men, and men of the greatest understanding. I must nevertheless, declare, that wicked men are in general its most determined foes; and, should the worthless man be found taking a contrary side of the question, he probably has his private reasons, which are easily to be conceived. And what is the cause of this opposition? It is their secret belief in its truth; it is the conviction that they do not possess that exterior, which, were they good, were their consciences calm and undisturbed, they would possess.

To reject this science, as chimerical, and render it ridiculous, is their greatest, their most immediate interest.

The more any witness lays to our charge, the heavier and more irrefutable his testimony is, the more insupportable will it be to us, the more shall we exert every faculty of the soul to prove him absurd, or render him ridiculous.

I cannot help considering this violent opposition of the vicious to physiognomy as the most certain proof of a secret belief in the science. They are convinced of the truth of it, in others, and tremble lest others should read its truth in themselves. What renders this still more probable is, that, I certainly know the very persons who most endeavour publicly to turn it to ridicule, are most eager to listen to the decisions of physiognomy. I dare safely appeal to any one, who is or affects to be prejudiced against physiognomy, whether it would not give him a secret pleasure that some one, to whom he is not personally known, but who should happen to see his portrait, should pass judgment upon it. I may further appeal to any one who considers this science as illusory, whether that belief will deter him from reading these fragments. Though no prophet, I can foretell that you who are most inimical to physiognomy, will read, will study, will frequently assent to my remarks. I know that you will often be pleased to find observations in this work, which will accord with, and confirm those you yourselves have secretly made. Yet will you become my open antagonists. In your closets you will smile friendly applause; and, in public, ridicule that which feeling told you was truth. You will increase your own stock of observation,

will become more confirmed in its certainty, yet will continue your endeavours to render observation ridiculous; for it is the fashionable philosophy of the present age, "outwardly to treat that with contempt, which we inwardly are obliged to believe."

TESTIMONIES IN FAVOUR OF PHYSIOGNOMY

TESTIMONIES and authorities, in questions that relate to the understanding, are often paid more deference to than principles. Therefore, to support the feeble among my readers, and to furnish the strong with such arguments as are most convenient in their disputes with the feeble, I shall produce witnesses, of more or less importance, among the learned and the wise, in the company of whom I shall esteem it an honour to be despised. They will be few, and not conclusive; but, however, may to many appear of consequence, and be unexpected.

SOLOMON.

1. A naughty person, a wicked man, walketh with a froward mouth. He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers.—He shutteth his eyes to devise froward things; moving his lips he bringeth evil to pass.—*Prov.* vi. 12, 13; xvi. 30.

The countenance of the wise sheweth wisdom, but the eyes of a fool are in the ends of the earth.—*Prov.* xvii. 24.

Where there is a high look there is a proud heart.—*Prov.* xxi. 4.

Though the wicked man constrain his countenance, the wise can distinctly discern his purpose.—*Prov.* xxi. 29.

There is a generation, O how lofty are their eyes, and their eyelids are lifted up!—*Prov.* xxx. 13.*

JESUS, SON OF SIRACH.

2. The heart of man changeth his countenance, whether it be for good or evil; and a merry heart maketh a cheerful coun-

* Mr. Lavater reads differently from the English Bible. T

tenance. A cheerful countenance is a token of a heart that is in prosperity.—*Ecclesiasticus* xiii. 25, 26.

A man may be known by his look, and one that hath understanding by his countenance, when thou meetest him.—A man's attire and excessive laughter and gait shew what he is.—*Ecclesiasticus* xix. 29, 30.

SULTZER.

3. "Though unacknowledged, it is a certain truth, that, of all objects that charm and delight the eye, man is the most interesting. He is the highest, the most inconceivable, of the miracles of nature. He is a lump of clay, by her endowed with life, activity, sensation, thought, and a moral character. That we are not struck motionless at the sight of man, can only be accounted for by knowing that the continual habit of beholding things the most wonderful soon deprives us of amazement. Hence it happens that the human form and countenance do not attract the observation of vulgar and inattentive minds. Whoever has, in the least, risen superior to the influence of habit, and is capable of paying attention to objects that are perpetually recurring; to him will each countenance become remarkable. However delusive the science of physiognomy, or of discovering the character of man from his form and features, may appear to most persons; nothing is more certain than that every observing and feeling man possesses something of this science; and reads, in part, in the faces and members of men, their present thoughts and passions. We often affirm, with the greatest certainty, that a man is sad, merry, thoughtful, uneasy, or fearful, merely from the testimony of his countenance, and should be exceedingly surprised to hear ourselves contradicted. It is likewise certain that we read, in the form of man, and particularly in the countenance, something of what passes in the mind. By viewing the body, we view the soul. From these principles, we may deduce that the body is the image of the soul, or that the soul itself is rendered visible."—*Algemeine Theorie der schönen Künste II. Theil Art. Portrait.*

WOLF.

4. We know that nothing passes in the soul which does not produce some change in the body; and particularly that no desire, no act of willing, is exerted by the soul, without some corresponding motion, at the same time, taking place in the body. All changes of the soul originate in the soul's essence, and all changes in the body in the body's essence: the body's essence consists in the conformation of its members; therefore, the conformation of the body, according to its form, and the form of its constituent members, must correspond with the essence of the soul. In like manner must the varieties of the mind be displayed in the varieties of the body. Hence the body must contain something in itself, and in its form, as well as in the form of its parts, by which an opinion may be deduced concerning the native qualities of the mind. I repeat native qualities, for the question here does not concern those qualities derived from education, or by instructive conversation. Thus considered, the art of judging man, by the form of his members, and of his whole body, and which usually is called physiognomy, is well founded. I shall not here examine whether those who have endeavoured to explain the connexion there is between soul and body, have or have not been successful. I here understand, by the form of its members, all that can be distinctly seen; such as the whole figure, the proportion of the parts, and their positions.

“But, as man, by education, society, instruction, and habit, may alter his natural inclinations, which I take for granted is a fact proved by daily experience, we can only judge what his natural inclinations were by the formation of his body; and not what he may become, when, by the aid of reason or long habit, he may have resisted his natural inclination; as it is certain that no change can happen in the soul, without some corresponding act of the body. Yet, as we find natural inclination will continually be at warfare with reason and habit, and that, when natural inclination is good, will even contend with evil habit; hence, we may infer that these changes which have happened in the body cannot have entirely

destroyed the original conformation of the members. The subject is delicate, and I am greatly inclined to believe physiognomy required much more knowledge and penetration than men possessed, at the time it was endeavoured to be reduced to a science."——

“As the lines of the countenance, especially, constitute its expression; which expression is always true when the mind is free from constraint; these lines, therefore, must discover what the natural inclinations are, when seen in their true and native position.”—*Vernünftige Gedanken von der Menschen thun und lassen*. § 213, 14, 16, 19.

GELLERT.

5. “Much indeed depends upon the aspect of the countenance, with respect to propriety. What pleases or offends most in such aspect is the character of the mind and heart, which is expressed in the eye and countenance. The calm, mild, peaceable, noble, humane, sublime, mind; the mind of benevolence, sincerity, and conscious rectitude, which has subdued its desires and passions, will insinuate itself into the features and windings of the body. Such a mind pleases, captivates, enchants, produces decorum, the upright, noble, and majestic form, the gentle and beneficent traits of the countenance, the open and candid eye, the serious yet benevolent brow, the hospitable yet humble visage; and the best complexion the face can receive is that which the heart and understanding communicate. It is objected that appearances deceive. True; appearances may be assumed, but, when assumed, they are seldom unaccompanied by restraint; and truth is as easily discovered in the face as in the real or apparently beautiful thought. Paint never can equal the native hue, however artfully applied; nor do I hold the argument, that a fair face may conceal a vicious heart, to be of any weight. I am much more inclined to suppose such persons have a very strong propensity towards the qualities which are expressed in their countenances. It often indeed happens that the gloomy face may hide a cheerful heart, and the forbidding brow a humane mind. This may either be the effect of bad habits,

evil company, some defect of nature ; or it may be the consequence of continued ill practice, in early life, the effects of which have been afterwards overcome.

“ We are taught, by constant experience, that vicious inclinations are transmitted from the heart to the face ; at least, this is true of certain vices. And what is the fairest countenance disfigured by the hateful vices of lust, anger, falsehood, envy, avarice, pride, and discontent ? What can external marks of decorum effect when an ignoble and insignificant mind is depicted on the countenance ? The most certain means of rendering the face beautiful is to beautify the mind, and to purify it from vice. He who would make his countenance intelligent, must so first make his mind. He who would impart to the face its most fascinating charms, must store the mind with religion and virtue, which will diffuse over it every expression of sublime content. The great Young somewhere says, ‘ there is not a more divine spectacle than a beauteous virgin, kneeling at her devotions, in whose countenance the humility and innocence of virtue beam.’

“ And would not, in reality, this pleasing, this amiable expression of the heart, which we so much admire, accompany us in all our actions, were we as good, as beneficent, as we give ourselves so much trouble to appear, and which we might be with so little ? Suppose two ministers, the natural gifts and external advantages of whom are equal ; the one the sincere Christian, the other the perfect man of the world ; which will have the advantage of exterior appearances, he whose heart overflows with the noblest philanthropy, or he who is prompted by self-love to render himself pleasing ?

“ The voice, often, is an evident indication of character, the good or bad properties of which it will acquire : there are certain tones of voice which betray a want of understanding, and which, when we have learned to think, will no more be heard. The good inclinations and sensations of the heart will always modulate and inspire the voice.”—*Moralische Vorlesungen*, § 303, 307.

6. Of all the writers I am acquainted with, who have mentioned physiognomy, none seem to me so profound, so exact,

so clear, so great, I had almost said, so sacred, as Herder. The passages which I shall transcribe from his *Plastick** (a work which may challenge all nations to produce its equal) are not only testimonies in favour of physiognomy, but almost render every thing I have hitherto said trivial. They nearly contain the system of physiognomy *in nuce* (in a nutshell), the essence and sum of physiognomy.

HERDER.

“Where is the hand that shall grasp that which resides beneath the skull of man? Who shall approach the surface of that now tranquil, now tempestuous abyss! Like as the Deity has ever been adored in sacred groves, so is the Lebanon, the Olympus of man, that seat of the secret power of the Divinity, overshadowed! We shudder at contemplating the powers contained in so small a circumference, by which a world may be enlightened, or a world destroyed.

“Through those two inlets of soul, the eye and ear, how wonderful are the worlds of light and sound, the words and images that find entrance!

“How significant are the descending locks that shade this mountain, this seat of the gods! their luxuriance, their partition, their intermingling!†

“The head is elevated upon the neck. Olympus resting upon an eminence in which are united freedom and strength, compression and elasticity, descriptive of the present and the future. The neck it is that expresses, not what man was originally, but what he is by habit or accident become; whether erect in defence of freedom, stretched forth and curbed in token of patient suffering, rising a Herculean pillar of fortitude, or sinking between the shoulders, the image of degradation; still it is incontestably expressive of character, action, and truth.

“Let us proceed to the countenance, in which shine forth mind, and divinity.

* *Plastick. Einige Wahrnehmungen über Form und Gestalt aus Pygmäons bildendem Traume.*—Τι καλλος; ερωτημα τυφλου.—Riga bey Hartknoch, 1778.

† I shall, probably, hereafter, make further use of this passage.

“ On the front appear light and gloom, joy and anxiety, stupidity, ignorance, and vice. On this brazen table are deeply engraved every combination of sense and soul. I can conceive no spectator to whom the forehead can appear uninteresting. Here all the Graces revel, or all the Cyclops thunder ! Nature has left it bare, that, by it, the countenance may be enlightened or darkened.

“ At its lowest extremities, thought appears to be changed into act. The mind here collects the powers of resistance. Here reside the *cornua addita pauperi*. Here headlong obstinacy and wise perseverance take up their fixed abode.

“ Beneath the forehead are its beauteous confines the eyebrows ; a rainbow of promise, when benignant ; and the bent bow of discord, when enraged ; alike descriptive, in each case, of interior feeling.

“ I know not any thing which can give more pleasure, to an accurate observer, than a distinct and perfectly arched eyebrow

“ The nose imparts solidity and unity to the whole countenance. It is the mountain that shelters the fair vales beneath. How descriptive of mind and character are its various parts ; the insertion, the ridge, the cartilage, the nostrils, through which life is inhaled.

“ The eyes, considered only as tangible objects, are by their form, the windows of the soul, the fountains of light and life. Mere feeling would discover that their size and globular shape are not unmeaning. The eye-bone, whether gradually sunken, or boldly prominent, equally is worthy of attention ; as likewise are the temples, whether hollow or smooth. That region of the face which includes the eyebrows, eye, and nose, also includes the chief signs of soul ; that is, of will, or mind, in action.

“ The occult, the noble, the sublime, sense of hearing, has nature placed sideways, and half concealed. Man ought not to listen entirely from motives of complaisance to others, but of information to himself ; and, however perfect this organ of sensation may be, it is devoid of ornament ; or, delicacy, depth, and expansion, such are its ornaments.

“I now come to the inferior part of the face, on which nature bestowed a mask for the male; and, in my opinion, not without reason. Here are displayed those marks of sensuality, which ought to be hidden. All know how much the upper lip betokens the sensations of taste, desire, appetite, and the enjoyments of love; how much it is curved by pride and anger, drawn thin by cunning, smoothed by benevolence, made flaccid by effeminacy; how love and desire, sighs and kisses, cling to it, by indescribable traits. The under lip is little more than its supporter, the rosy cushion on which the crown of majesty reposes. If the parts of any two bodies can be pronounced to be exactly adapted to each other, such are the lips of man, when the mouth is closed.

“It is exceedingly necessary to observe the arrangement of the teeth, and the circular conformation of the cheeks. The chaste and delicate mouth is, perhaps, one of the first recommendations to be met with in the common intercourse of life. Words are the pictures of the mind. We judge of the host by the portal. He holds the flaggon of truth, of love and endearing friendship.

“The chin is formed by the under lip, and the termination of the jaw-bones. If I may speak figuratively, it is the picture of sensuality in man, according as it is more or less flexible, smooth, or carbuncled: it discovers what his rank is among his fellows. The chin forms the oval of the countenance; and when, as in the antique statues of the Greeks, it is neither pointed nor indented, but smooth, and gradually diminishes, it is then the key-stone of the superstructure. A deformity in the chin is indeed much to be dreaded.”

My quotation from this work is shorter than I intended, but further extracts will be made hereafter.

Enough, perhaps more than enough, and nothing but what was anticipated. I do not subscribe to all the opinions in these authors, and I shall find an opportunity to repeat some of them; to confirm, to consider them more attentively, and, I hope, sometimes, to correct them, when erroneous. In the mean time, these testimonies contain sufficient information and

proof, though the researches they include are not in my opinion so profound as they ought to be, to supersede, in part, that disrepute into which physiognomy has so generally fallen, and to put that pitiable prejudice to the blush which would rank it with the predictions of astrology.

OF THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

By physiognomical sensation, I here understand "those feelings which are produced at beholding certain countenances, and the conjectures concerning the qualities of the mind, which are produced by the state of such countenances, or of their portraits drawn or painted."

This sensation is very universal; that is to say, as certainly as eyes are in any man, or any animal, so certainly are they accompanied by physiognomical sensations. Different sensations are produced in each by the different forms that present themselves.

Exactly similar sensations cannot be generated by forms that are in themselves different.

Various as the impressions may be which the same object makes on various spectators, and opposite as the judgments which may be pronounced on one and the same form, yet there are certain extremes, certain forms, physiognomies, figures, and lineaments, concerning which all, who are not idiots, will agree in their opinions. So will men be various in their decisions concerning certain portraits, yet will be unanimous concerning certain others; will say, "this is so like it absolutely breathes," or, "this is totally unlike." Of the numerous proofs which might be adduced of the universality of physiognomical sensation, it is only necessary to select a few, to demonstrate the fact.

I shall not here repeat what I have already noticed, on the instantaneous judgment which all men give, when viewing exterior forms. I shall only observe that, let any person, but for two days, remark all that he hears or reads, among men,

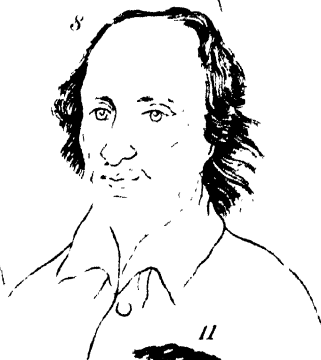
and he will every where hear and read, even from the very adversaries of physiognomy, physiognomonical judgments concerning men; will continually hear expressions like these: "You might have read it in his eyes"—"The look of the man is enough"—"He has an honest countenance"—"His manner sets every person at his ease"—"He has evil eyes"—"You read honesty in his looks"—"He has an unhealthy countenance"—"I will trust him for his honest face"—"Should he deceive me, I will never trust man more"—"That man has an open countenance"—"I suspect that insidious smile"—"He cannot look any person in the face."—The very judgments that should seem to militate against the science are but exceptions which confirm the universality of physiognomonical sensation. "His appearance is against him"—"This is what I could not have read in his countenance"—"He is better or worse than his countenance bespeaks."

If we observe mankind, from the most finished courtier to the lowest of the vulgar, and listen to the remarks they make on each other, we shall be astonished to find how many of them are entirely physiognomonical.

I have lately had such frequent occasion of observing this, among people who do not know that I have published any such work as the present; people who, perhaps, never heard the word physiognomy; that I am willing, at any time, to risk my veracity on the proof that all men, unconsciously, more or less, are guided by physiognomonical sensation.

Another, no less convincing, though not sufficiently noticed, proof, of the universality of physiognomonical sensation, that is to say, of the confused feeling of the agreement between the internal character and the external form, is the number of physiognomonical terms to be found, in all languages, and among all nations; or, in other words, the number of moral terms, which, in reality, are all physiognomonical; but this is a subject that deserves a separate treatise. How important would such a treatise be in extending the knowledge of languages, and determining the precise meaning of words! How new! How interesting!

Here I might adduce physiognomonical proverbs; but I



have neither sufficient learning nor leisure to cite them from all languages, so as properly to elucidate the subject. To this might be added the numerous physiognomical traits, characters, and descriptions, which are so frequent in the writings of the greatest poets, and which so much delight all readers of taste, sensibility, knowledge of human nature, and philanthropy.

Physiognomical sensation is not only produced by the sight of man, but also by that of paintings, drawings, shades, and outlines. Scarcely is there a man in a thousand who, if such sketches were shewn him, would not, of himself, form some judgment concerning them, or, at least, who would not readily attend to the judgment formed by others.

ADDITIONS,

ILLUSTRATIVE OF PAGES 31, 32.

CONCERNING THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

WE shall when necessary make additions to some fragments, in support, and elucidatory of those opinions and propositions which have been advanced.

PLATE I.

A BOLDLY SKETCHED PORTRAIT OF ALBERT DURER.

Fig. 1.—Whoever examines this countenance cannot but perceive in it the traits of fortitude, deep penetration, determined perseverance, and inventive genius. At least every one will acknowledge the truth of these observations, when made.

MONCRIF.

Fig. 2.—There are few men, capable of observation, who will class this visage with the stupid. In the aspect, the eye, the nose, especially, and the mouth, are proofs, not to be mistaken, of the accomplished gentleman, and the man of taste.

JOHNSON.

in these two sketches of Johnson, the acute, the comprehensive, the capacious mind, not easily deceived, and rather inclined to suspicion than credulity.

AN OUTLINE, AFTER STURTZ.

Fig. 5.—Says as little as an outline can say ; certainly not drawn in that position which gives the decided character of a man ; entirely deprived of all those shades which are, often, so wonderfully significant ; yet, if so rude an outline ever can convey meaning, it does in the present instance ; and certainly, according to the physiognomical sensation of all experienced people, it is at least a capacious head, easy of conception, and possessed of feelings quickly incited by the beautiful.

SPALDING.

Fig. 6.—On the first view of this countenance, all will acknowledge Spalding was more than a common man ; accurate, acute, and endowed with taste. Was he easily to be deceived ? All will answer. no. Was he the friend of perplexed and obscure ideas ? Certainly not. Will he act worthily and wisely ? If he acts agreeably to his countenance, certainly, yes. The same will be said, whether viewed in front, or, in

Profile, Fig. 7 ; the forehead, the eye, and the aspect, will appear, to the most uninformed, to betoken an elegant and reflective mind.

SHAKSPEARE.

Fig. 8.—A copy of a copy : add, if you please, a spiritless, vapid outline. How deficient must all outlines be ! Among ten thousand can one be found that is exact ? Where is the outline that can portray genius ? Yet who does not read, in this outline, imperfect as it is, from pure physiognomical sensation, the clear, the capacious, the rapid mind ; all conceiving, all embracing, that, with equal swiftness and facility, imagines, creates, produces.

STERNE.



countenance all the keen, the searching, penetration of wit the most original fancy, full of fire, and the powers of invention. Who is so dull as not to view, in this countenance, somewhat of the spirit of poor Yorick ?

S. CLARKE.

Fig. 10.—Perspicuity, benevolence, dignity, serenity, dispassionate meditation, the powers of conception, and perseverance, are the most apparent characteristics of this countenance. He who can hate such a face must laboriously counteract all those physiognomonical sensations with which he was born.

Fig. 11.—As is the full face, so is the profile ; how emphatically does this confirm our judgment ! To whom are not this forehead and this nose the pledges of a sound and penetrating understanding ; this mouth, this chin, of benevolence a noble mind, fidelity, and friendship.

We must now view the reverse. Hitherto we have beheld nature in the most perfect of her productions : we must proceed to contemplate her in her deformity. In this, also, how intelligibly does she speak to the eyes of all, at the first glance !

Fig. 12.—Who does not here read reason debased ; stupidity almost sunken to brutality ? This eye, these wrinkles, of a lowering forehead, this projecting mouth, the whole position of the head, do they not all denote manifest dullness and debility ?

PLATE II.

Fig. 1.—However equivocal the upper part of this countenance may be, physiognomonical sensation finds no difficulty in the lower. No person whatever will expect from this open mouth, this chin, these wrinkled cheeks, the effects of reflection, comparison, and sound decision.

TWO FOOLS, IN PROFILE.

Fig. 2, 3.—From the small eyes in both, the wrinkles in Fig. 3, their open mouths, particularly . . .

the countenance of Fig. 2, no man whatever will expect penetration, reasoning, or wisdom.

TWO FOOLS.

Fig. 4, 5.—That physiognomonical sensation, which, like sight and hearing, is born with all, will not permit us to expect much from Fig. 4; although, to the inexperienced in physiognomy, the proper marks of folly are not very apparent. It would excite universal surprise, should any one, possessing such a countenance, pronounce accurate decisions, or produce a work of genius. Fig. 5, is still less to be mistaken, and I would ask the most obstinate opponent of physiognomonical sensation, whether he would personally declare, or give it under his hand, that the man who expects wisdom from this countenance is himself wise.

ATTILA.

Fig. 6, 7, 8, 9.—True or false, nature or caricature, each of these four Attilas will, to the common sensations of all men, depict an inhuman and brutal character. Brutality is most apparent in the horned figures (the horns out of the question), and it is impossible to be overlooked in the nose and mouth, or in the eye; though still it deserves to be called a human eye.

JUDAS, AFTER HOLBEIN.

Fig. 10.—Who can persuade himself that an apostle of Jesus Christ ever had an aspect like this, or that the Saviour could have called such a countenance to the apostleship? And whose feelings will be offended when we pronounce a visage like this base and wicked? Who could place confidence in such a man?

Let us proceed to the characters of passion. These are intelligible to every child; therefore, concerning these, there can be no dispute, if we are in any degree acquainted with their language. The more violent the passion is, the more apparent are its signs. The effect of the stiller passions is to contract, and of the violent to distend the muscles. All will perceive in the four countenances of Plate III., Fig. 1 to 4, fear mingled

with abhorrence.—In the four following, 5 to 8, as visibly will be perceived different gradations of terror, to the extreme.

A succession of calm, silent, restless, deep, and patient grief, are seen in Fig. 9 to 16. The same observation will apply to Plate IV., Fig. 1 to 8.

No man will expect cheerfulness, tranquillity, content, strength of mind, and magnanimity, from Fig. 9 to 12.

Fear and terror are evident in 13, 14; and terror, heightened by native indocility of character, in 15, 16.

Such examples might be multiplied without number; but to adduce some of the most decisive of the various classes is sufficient. We shall have continual occasion to exercise, and improve, this kind of physiognomical sensation in our readers.

PHYSIOGNOMY A SCIENCE.

“THOUGH there may be some truth in it, still, physiognomy never can be a science.” Such will be the assertion of thousands of our readers, and, perhaps, this assertion will be repeated, how clearly soever their objections may be answered, and however little they may have to reply.

To such objectors we will say, physiognomy is as capable of becoming a science as any one of the sciences, mathematics excepted. As capable as experimental philosophy, for it is experimental philosophy; as capable as physic, for it is a part of the physical art; as capable as theology, for it is theology; as capable as the belles lettres, for it appertains to the belles lettres. Like all these, it may, to a certain extent, be reduced to rule, and acquire an appropriate character, by which it may be taught. As in every other science, so in this, much must be left to sensibility and genius. At present it is deficient in determinate signs and rules.

Whoever will take the trouble, which every child has the power of taking, of assuming those principles which all sciences have in common, the purely mathematical excepted, will no longer during his life, object that physiognomy is not scientific. Either he must allow the appellation scientific to physiognomy, or deny it to whatever is at present denominated science.

Whenever truth or knowledge is explained by fixed principles, it becomes scientific, so far as it can be imparted by words, lines, rules, and definitions. The question will be reduced to whether it be possible to explain the undeniable striking differences, which exist between human faces and forms, not by obscure, confused conceptions, but by certain characters, signs, and expressions; whether these signs can communicate the strength and weakness, health and sickness, of the body; the folly and wisdom, the magnanimity and meanness, the virtue and the vice of the mind. This is the only thing to be decided; and he, who, instead of investigating this question, should continue to declaim against it, must either be deficient in logical reasoning or in the love of truth.

What would be said of the man who should attempt to banish natural philosophy, physic, divinity, and the belles lettres, from the number of the sciences, because so many branches of them yet remain uncultivated, and clouded by uncertainty?

Is it not true that the experimental philosopher can only proceed with his discoveries to a certain extent; only can communicate them by words; can only say, "such and such are my experiments, such my remarks, such is the number of them, and such are the inferences I draw: pursue the track that I have explored?" Yet will he not be unable, sometimes, to say thus much? Will not his active mind make a thousand remarks, which he will want the power to communicate? Will not his eye penetrate recesses which he shall be unable to discover to that feebler vision that cannot discover for itself? And is experimental philosophy, therefore, the less a science? How great a perception of the truth had Leibnitz, before the genius of Wolf had opened that road, in which, at present, every cold logician may securely walk? And with which of the sciences is it otherwise? Is any science brought to perfection at the moment of its birth? Does not genius continually, with eagle eye and flight, anticipate centuries? How long did the world wait for Wolf? Who, among the moderns, is more scientific than Bonnet? Who so happily unites the genius of Leibnitz and the phlegm of Wolf? Who more accurately distinguishes falsehood from truth? Who more condescendingly takes ignorance by the hand? Yet to whom

would he be able to communicate his sudden perception of the truth ; the result or the sources of those numerous, small, indescribable, rapid, profound remarks ? To whom could he impart these by signs, tones, images, and rules ? Is it not the same with physic, with theology, with all sciences, all arts ? Is it not the same with painting, at once the mother and daughter of physiognomy ? Is not this a science ? Yet how little is it so !——“ This is proportion, that disproportion. This nature, truth, life, respiration in the very act. That is constraint, unnatural, mean, detestable.”——Thus far may be said and proved, by principles, which every scholar is capable of comprehending, retaining, and communicating. But where is the academical lecturer who shall inspire the genius of painting ? As soon might books and instruction inspire the genius of poetry. How infinitely does he, who is painter or poet born, soar beyond all written rule ? But must he, because he possesses feelings and powers which are not to be reduced to rule, be pronounced unscientific.

So in physiognomy ; physiognomonical truth may, to a certain degree, be defined, communicated by signs, and words, as a science. We may affirm, this is sublime understanding. Such a trait accompanies gentleness, such another wild passion. This is the look of contempt, this of innocence. Where such signs are, such and such properties reside. By rule may we prescribe——“ In this manner must thou study. This is the route thou must pursue. Then wilt thou arrive at that knowledge, which I, thy teacher, have acquired.”

But will not the man of experience, the man of exquisite organs, in this, as in other subjects, called scientific, see further, deeper, and more distinctly ? Will he not soar ? Will he not make numerous remarks, that are not reducible to rule ; and shall such exceptions prevent us from calling that a science which may be reduced to rule, and communicated by signs ? Is not this common to all science as well as to physiognomy ? Of which of the sciences are the limits defined, where nothing is left to taste, feeling, and genius ? We should condemn that science, could such a science exist.

Albert Durer surveyed and measured men : Raphael mea-

sured men still more feelingly than Albert Durer. The former drew with truth, according to rule ; the latter followed his imagination ; yet was nature often depicted by him with not less exactness. Scientific physiognomy would measure like Durer, the physiognomy of genius like Raphael. In the mean time, the more observation shall be extended, language enriched, drawing improved ; the more man shall be studied by man, to him the most interesting and the finest of studies ; the more physiognomy shall become scientific, accurately defined, and capable of being taught, the more it shall then become the science of sciences ; and, in reality, no longer a science, but sensibility, a prompt and convincing inspection of the human heart. Then shall folly busy herself to render it scientific, to dispute, write, and lecture on its principles ; and then too, shall it no longer be, what it ought, the first of human sciences.

The obligations existing between science and genius, and genius and science, are mutual. In what manner, therefore, must I act ? Shall I render physiognomy a science, or shall I apply only to the eyes, and to the heart, and, occasionally, whisper to the indolent spectator, lest he should condemn me for a fool—" Look ! Here is something which you understand, only recollect there are others who understand still more ?"

I shall conclude this fragment with a parody on the words of one, who, among other uncommon qualities with which he was endowed, had the gift of discerning spirits ; by which he could discover, from the appearance alone, whether one whom no art could heal, had faith enough to become whole.—" For we know in part, and our extracts and commentaries are in part ; but when that which is perfect is come, then these fragments shall be done away. As yet, what I write is the stammering of a child ; but when I shall become a man, these will appear the fancies and labours of a child. For now we see the glory of man, through a glass, darkly ; soon we shall see face to face. Now I know in part, but then shall I know, even as, also, I am known, by him, from whom, and through whom, and in whom are all things ; to whom be glory, for ever and ever.

OF THE ADVANTAGES OF PHYSIOGNOMY.

WHETHER a more certain, more accurate, more extensive, and thereby, a more perfect knowledge of man, be, or be not, profitable; whether it be, or be not, advantageous to gain a knowledge of internal qualities from external form and feature, is a question most deserving of inquiry and place among these fragments.

This may be classed first as a general question, whether knowledge, its extension and increase, be of consequence to man? I imagine this question can receive but one answer, from all unprejudiced persons.

Man must be ignorant of his own nature, and of the nature of things in general, as well as the relation there is between human happiness and his powers and passions, the effects of which so continually present themselves to his eyes; must indeed be prejudiced to excessive absurdity, if he does not perceive that the proper use of every power, and the proper gratification of every passion, is good, profitable, and inseparable from his welfare.

As certainly as man is possessed of corporeal strength, and a will for the exercise of that strength, so certain is it that to exercise strength is necessary. As certain as he has the faculties, power, and will, to love, so certain is it that it is necessary he should love. Equally certain is it that, if man has the faculties, power, and will, to obtain wisdom, that he should exercise those faculties for the attainment of wisdom. How paradoxical are those proofs that science and knowledge are detrimental to man, and that a rude state of ignorance is to be preferred to all that wisdom can teach!

I here dare, and find it necessary, to affirm that physiognomy has at least as many claims of essential advantage as are granted by men, in general, to other sciences.

Further; with how much justice may we not grant precedence to that science which teaches the knowledge of men? What object is so important to man as man himself? What knowledge can more influence his happiness than the know-

ledge of himself? This advantageous knowledge is the peculiar province of physiognomy.

Of all the knowledge obtained by man, of all he can learn by reasoning on his mind, his heart, his qualities and powers, those proofs which are obtained by the aid of the senses, and that knowledge which is founded on experience, has ever been the most indisputable, and the most advantageous. Who, then, among philosophers will not prefer the experimental part of psychology to all other knowledge?

Therefore has physiognomy the threefold claims of the advantages arising from knowledge, in general, the knowledge of man, in particular, and, especially, of this latter knowledge, reduced to experiment.

Whoever would wish perfect conviction of the advantages of physiognomy, let him, but for a moment, imagine that all physiognomical knowledge and sensation were lost to the world. What confusion, what uncertainty, and absurdity must take place, in millions of instances, among the actions of men! How perpetual must be the vexation of the eternal uncertainty in all which we shall have to transact with each other, and how infinitely would probability, which depends upon a multitude of circumstances, more or less distinctly perceived, be weakened by this privation! From how vast a number of actions, by which men are honoured and benefited, must they then desist!

Mutual intercourse is the thing of most consequence to mankind, who are destined to live in society. The knowledge of man is the soul of this intercourse, that which imparts to it animation, pleasure and profit. This knowledge is, in some degree, inseparable from, because necessary to, all men. And how shall we with greater ease and certainty acquire this knowledge than by the aid of physiognomy, understood in its most extensive sense, since, in so many of his actions, he is incomprehensible?

Let the physiognomist observe varieties, make minute distinctions, establish signs, and invent words, to express these his remarks; form general, abstract, propositions; extend and improve physiognomical knowledge, language, and sensation.

and thus will the uses and advantages of physiognomy progressively increase.

Let any man suppose himself a statesman, a divine, a courtier, a physician, a merchant, friend, father, or husband, and he will easily conceive the advantages which he, in his sphere, may derive from physiognomical science. For each of these stations, a separate treatise of physiognomy might be composed.

When we speak of the advantages of physiognomy, we must not merely consider that which, in the strictest sense, may be termed scientific, or what it might scientifically teach. We rather ought to consider it as combined with those immediate consequences which every endeavour to improve physiognomy will undoubtedly have, I mean the rendering of physiognomical observation and sensation more vigilant and acute.

As this physiognomical sensation is ever combined with a lively perception of what is beautiful, and what deformed; of what is perfect and what imperfect, (and where is the able writer on physiognomy who will not increase these feelings?) how important, how extensive, must be the advantages of physiognomy! How does my heart glow at the supposition that so high a sense of the sublime and beautiful, so deep an abhorrence of the base and deformed, shall be excited; that all the charms of virtue shall actuate the man who examines physiognomically; and that he who, at present, has a sense of those charms, shall, then, so powerfully, so delightfully, so variously, so incessantly, be impelled to a still higher improvement of his nature!

Physiognomy is a source of the purest, the most exalted sensations: an additional eye, wherewith to view the manifold proofs of divine wisdom and goodness in the creation, and, while thus viewing unspeakable harmony and truth, to excite more ecstatic love for their adorable Author. Where the dark inattentive sight of the inexperienced perceives nothing, there the practical view of the physiognomist discovers inexhaustible fountains of delight, endearing, moral, and spiritual. It is the latter only who is acquainted with the least variable, most perspicuous, most significant, most eloquent, most beau-

tiful of languages ; the natural language of moral and intellectual genius, of wisdom and virtue. He reads it in the countenances of those who are unconscious of their own native elocution. He can discover virtue, however concealed. With secret ecstasy, the philanthropic physiognomist discerns those internal motives, which would, otherwise, be first revealed in the world to come. He distinguishes what is permanent in the character from what is habitual, and what is habitual, from what is accidental. He, therefore, who reads man in this language, reads him most accurately.

Physiognomy unites hearts, and forms the most durable, the most divine, friendships ; nor can friendship discover a more solid rock of foundation than in the fair outlines, the noble features, of certain countenances.

Physiognomy is the very soul of wisdom, since, beyond all expression, it elevates the mutual pleasures of intercourse, and whispers to the heart when it is necessary to speak, when to be silent ; when to forewarn ; when to excite ; when to console, and when to reprehend.

Physiognomy is the terror of vice. No sooner should physiognomical sensation be awakened into action, than consistorial chambers, cloisters, and churches, must become branded with excess of hypocritical tyranny, avarice, gluttony, and debauchery ; which, under the mask, and to the shame, of religion, have poisoned the welfare of mankind. The esteem, reverence, and love, which have hitherto been paid them, by the deluded people, would perish like autumnal leaves. The world would be taught that to consider such degraded, such pitiable forms, as saints, pillars of the church and state, friends of men, and teachers of religion, were blasphemy.

To enumerate all the advantages of physiognomy would require a large treatise—a number of treatises, for the various classes of mankind. The most indisputable, though the least important, of these its advantages, are those the painter acquires ; who, if he be not a physiognomist, is nothing. The greatest is that of forming, conducting, and improving the human heart. I shall have frequent opportunities of making remarks in confirmation of the truth of what I have advanced.

At present I shall only add, in conclusion of this too imperfect fragment, what I have been in part already obliged to say, that the imperfect physiognomonical knowledge I have acquired, and my increase of physiognomonical sensation, ha daily been to me a source of indescribable profit. Nay, I will venture to add, they were to me indispensable, and that I could not, possibly, without their aid, have passed through life with the same degree of pleasure.

OF THE DISADVANTAGES OF PHYSIOGNOMY.

METHINKS I hear some worthy man exclaim, " Oh thou who hast ever hitherto lived the friend of religion and virtue, what is thy present purpose ? What mischief shall not be wrought by this thy physiognomy ! Wilt thou teach man the unblessed art of judging his brother by the ambiguous expressions of his countenance ? Are there not already sufficient of censoriousness, scandal, and inspection into the failings of others ? Wilt thou teach man to read the secrets of the heart, the latent feelings, and the various errors of thought ?

" Thou dwellest upon the advantages of the science ; sayest thou shalt teach men to contemplate the beauty of virtue, the hatefulness of vice, and, by these means, make them virtuous ; and that thou inspirest us with an abhorrence of vice, by obliging us to feel its external deformity. And what shall be the consequence ? Shall it not be that for the appearance, and not the reality, of goodness, man shall wish to be good ? That, vain as he already is, acting from the desire of praise, and wishing only to appear what he ought determinately to be, he will yet become more vain, and will court the praise of men, not by words and deeds, alone, but by assumed looks and counterfeited forms ? Oughtest thou not rather to weaken this already too powerful motive for human actions, and to strengthen a better ; to turn the eyes inward, to teach actual improvement, and silent innocence, instead of inducing him to reason on the outward, fair, expressions of goodness, or the hateful ones of wickedness ?"

This is a heavy accusation, and has great appearance of truth. Yet how easy is defence to me; and how pleasant, when my opponent accuses me from motives of philanthropy, and not of splenetic dispute!

The charge is twofold. Censoriousness and vanity. I teach men to slander each other, and to become hypocrites.

I will answer these charges separately; nor let it be supposed I have not often, myself, reflected on what they contain really objectionable, and felt it in all its force.

The first relates to the possible abuse of this science.

No good thing can be liable to abuse, till it first becomes a good thing; nor is there any actual good which is not the innocent cause of abuse. Shall we, therefore, wish that good should not exist?

All the feeble complaints concerning the possible, probable, or, if you will, inevitable, injurious effects, can only be allowed a certain weight. Whoever is just will not fix his attention, solely, on the weak side of the question. He will examine both sides; and, when good preponderates, he will be satisfied, and endeavour, by all means in his power, to evade, or diminish, the evil.

Who better can inspire us with this heroic fortitude in favour of good, although attended by evil; who better can cure us of pusillanimous anxieties, and dread of evil while in the pursuit of good, than the great Author and Founder of the noblest good? Who, notwithstanding his affectionate love of mankind, his hatred of discord, and love of peace, so openly proclaimed, "I am not come to send peace on the earth, but a sword."

He was grieved at every ill effect of his mission, but was calm concerning every thing that was in itself good, and preponderately good in its consequences. I, also, grieve for the ill effects of this book; but I, also, will be calm, convinced of the great good which shall be the result. I clearly perceive, nor endeavour to conceal from myself, every disadvantage which shall, in all probability, occur, at least, for a time, and among those who content themselves with a slight taste of knowledge, whether human or divine. I continually keep every defect of the science in view, that I may exert all my

powers to render it as harmless, and as profitable, as possible; nor can this prospect of probable abuses, attendant on every good, on every divine work, induce me to desist; being, as I am, at each step, more firmly convinced that I am labouring to effect an excellent purpose, and that every man, who reads me with attention, and has not the corruptest of hearts, will rather be improved than injured.

Thus far, generally, and now for a more particular answer to the first objection.

I.

I teach no black art; no nostrum, the secret of which I might have concealed, which is a thousand times injurious for once that it is profitable, the discovery of which is, therefore, so difficult.

I do but teach a science, the most general, the most obvious, with which all men are acquainted, and state my feelings, observations, and their consequences.

We ought never to forget that the very purport of outward expression is to teach what passes in the mind, and that to deprive man of this source of knowledge were to reduce him to utter ignorance; that every man is born with a certain portion of physiognomical sensation, as certainly as that every man, who is not deformed, is born with two eyes; that all men, in their intercourse with each other, form physiognomical decisions, according as their judgment is more or less clear; that it is well known, though physiognomy were never to be reduced to science, most men, in proportion as they have mingled with the world, derive some profit from their knowledge of mankind, even at the first glance; and that the same effects were produced long before this question was in agitation. Whether, therefore, to teach men to decide with more perspicuity and certainty, instead of confusedly; to judge clearly with refined sensations, instead of rudely and erroneously, with sensations more gross; and, instead of suffering them to wander in the dark, and venture abortive and injurious judgments, to teach them, by physiognomical experiments, by the rules of prudence and caution, and the sublime voice of philanthropy, to

mistrust, to be diffident, and slow to pronounce, where they imagine they discover evil; whether this, I say, can be injurious, I leave the world to determine.

I here openly and loudly proclaim, that whoever disregards all my warnings, disregards the proofs and examples I give, by which he may preserve himself from error; whoever is deaf to the voice of philanthropy, and, like a madman with a naked sword, rushes headlong to assassinate his brother's good name, the evil must be upon his head. When his wickedness shall appear, and he shall be punished for his unpardonable offences against his brother, my soul shall not be polluted by his sin.

I believe I may venture to affirm very few persons will, in consequence of this work, begin to judge ill of others who had not before been guilty of the practice.

“This Jew has not the smallest respect for the legislature, or his superiors; he scourges the people, who have done him no injury, with whips; he goes to banquetings, wherever he is invited, and makes merry; he is a very mischief maker; and lately he said to his companions, *I am not come to send peace, but a sword.*”——What a judgment is here, from a partial view of the actions of Christ! But view his physiognomy, not as he has been depicted by Raphael, the greatest of painters, but by Holbein only, and if you have the smallest physiognomical sensation, oh! with what certainty of conviction, will you immediately pronounce a judgment entirely the reverse! You will find that these very accusations, strong as they seem in selection, are accordant to his great character, and worthy the Saviour of the world.

Let us but well consider how much physiognomy discovers to the skilful eye, with what loud-tongued certainty it speaks, how perfect a picture it gives of him who stands open to its inspection, and we, most assuredly, shall not have more, but less to fear, from its decisions, when the science shall have the good fortune to become more general, and shall have taught superior accuracy to the feelings of men.

II.

The second objection to physiognomy is that "it renders men vain, and teaches them to assume a plausible appearance."—When thou didst urge this, how great was the impression thy words made upon my heart; and how afflicted am I to be obliged to answer thee, that this thy objection is applicable only to an ideal, and innocent, and not an actual, and wicked world.

The men thou wouldst reform are not children, who are good, and know not that they are so; but men, who must from experience, learn to distinguish between good and evil; men, who, to become perfect, must necessarily be taught their own noxious, and consequently their own beneficent qualities. Let, therefore, the desire of obtaining approbation from the good act in concert with the impulse to goodness. Let this be the ladder; or, if you please, the crutch to support tottering virtue. Suffer men to feel that God has ever branded vice with deformity, and adorned virtue with inimitable beauty. Allow man to rejoice when he perceives that his countenance improves in proportion as his heart is ennobled. Inform him only, that to be good from vain motives, is not actual goodness, but vanity; that the ornaments of vanity will ever be inferior and ignoble; and that the dignified mien of virtue never can be truly attained, but by the actual possession of virtue, unsullied by the leaven of vanity.

Beholdest thou some weeping youth, who has strayed from the paths of virtue, who, in his glass, reads his own degradation, or reads it in the mournful eye of a tender, a discerning, a physiognomonical friend; a youth who has studied the worth of human nature in the finest forms of the greatest masters.—Suffer his tears to flow—emulation is roused; and he henceforth determines to become a more worthy ornament of God's beauteous creation than he has hitherto been.

ON THE EASE OF STUDYING PHYSIOGNOMY.

To learn the lowest, the least difficult of sciences, at first appears an arduous undertaking, when taught by words or books, and not reduced to actual practice. What numerous dangers and difficulties might be objected against all the daily enterprises of men, were it not undeniable that they are performed with facility! How might not the possibility of making a watch, and still more a watch worn in a ring, or of sailing over the vast ocean, and of numberless other arts and inventions be disputed, did we not behold them constantly practised! How many arguments might be urged against the practice of physic! And, though some of them may be unanswerable, how many are the reverse!

We must not too hastily decide on the possible ease, or difficulty of any subject, which we have not yet examined. The simplest may abound with difficulties to him who has not made frequent experiments, and, by frequent experiments, the most difficult may become easy. This, I shall be answered, is the commonest of common place. Yet, on this depends the proof of the facility of the study of physiognomy, and of the intolerant folly of those who would rather contest the possibility of a science than profit by its reality.

“Perhaps you have not examined it yourself, therefore can say nothing on the subject.”—I have examined, and can certainly say something. I own, I scarcely can ascribe to myself one of the numerous qualities which I hold necessary to the physiognomist. I am short-sighted, have little time, patience, or skill in drawing; have but a small knowledge of the world; am of a profession, which, notwithstanding all the opportunities it may give me of obtaining a knowledge of mankind, yet renders it impossible for me to make physiognomy my only study; I want anatomical knowledge, copiousness and accuracy of language, which only can be obtained by continually reading the best writers, epic and dramatic, of all nations and ages. How great are these disadvantages! Yet is there scarcely a

day in which I do not add to, or confirm my former physiognomical remarks.

Whoever possesses the slightest capacity for, and has once acquired the habit of, observation and comparison, should he even be more deficient in requisites than I am, and should he see himself daily and incessantly surrounded by hosts of difficulties, will yet certainly be able to make a progress.

We have men constantly before us. In the very smallest towns there is a continual influx and reflux of persons, of various and opposite characters. Among these, many are known to us without consulting physiognomy; and that they are patient, or choleric, credulous, or suspicious, wise, or foolish, of moderate, or weak capacity, we are convinced past contradiction. Their countenances are as widely various as their characters, and these varieties of countenance may each be as accurately drawn as their varieties of character may be described.

We have daily intercourse with men; their interest and ours are connected. Be their dissimulation what it may, passion will, frequently, for a moment, snatch off the mask, and give us a glance, or at least, a side view, of their true form.

Shall nature bestow on man the eye and ear, and yet have made her language so difficult, or so entirely unintelligible? And not the eye and ear, alone; but feeling, nerves, internal sensations; and yet have rendered the language of the superficies so confused, so obscure? She who has adapted sound to the ear, and the ear to sound; she who has created light for the eye, and the eye for light; she who has taught man, so soon, to speak, and to understand speech; shall she have imparted innumerable traits and marks of secret inclinations, powers, and passions, accompanied by perception, sensation, and an impulse to interpret them to his advantage; and, after bestowing such strong incitements, shall she have denied him the possibility of quenching this his thirst of knowledge; she who has given him penetration to discover sciences still more profound, though of much inferior utility; who has taught him to trace out the paths, and measure the curves, of comets;

who has put a telescope into his hand, that he may view the satellites of planets, and has endowed him with the capability of calculating their eclipses, through revolving ages ; shall so kind a mother have denied her children, her truth-seeking pupils, her noble philanthropic offspring, who are so willing to admire, and rejoice in, the majesty of the Most High, viewing man his master-piece, the power of reading the ever present, ever open, book of the human countenance ; of reading man, the most beautiful of all her works, the compendium of all things, the mirror of the Deity ?

Canst thou, man of a sound understanding, believe this can be so ? Canst thou credit such accusations against the most affectionate of mothers ? Shall so much knowledge, with which thou mayest dispense, be bestowed upon thee ; and shalt thou have been denied that which is of most importance ?

Awake, view man in all his infinite forms. Look, for thou mayest eternally learn ; shake off thy sloth, and behold. Meditate on its importance. Take resolution to thyself, and the most difficult shall become easy.

Awake to the conviction of the necessity of the knowledge of man, and be persuaded that this knowledge may be acquired ; so shall recurring examples, and increasing industry, smooth the path of knowledge.

The grand secret of simplifying science consists in analyzing, in beginning with what is easy, and proceeding progressively. By this method, miracles will at length be wrought. The mountain of knowledge must be climbed step by step.

Which of the sciences, surrounded as they all are with difficulties, has not been highly improved by recurring observation, reflection, and industry ?

When I come to speak of the method in which physiognomy ought, probably, to be studied, the intelligent reader will be able to decide whether improvement in this science be so difficult, and impossible, as so many, from such opposite reasons, have pretended.

OF THE DIFFICULTIES OF PHYSIOGNOMY.

THIS fragment ought to be one of the longest in the whole work, although it will be one of the shortest. Not the most copious volume would be sufficient to propound, and obviate, all the numberless objections with which physiognomy is surrounded.

All the objections brought against it, and certainly all are not brought which might be, some of which are true, and many false, concur, at least, in proving the general conviction of the difficulties which attend this inquiry into the effects of nature.

I do not believe that all the adversaries of physiognomy can conjure up so many difficulties as will soon present themselves to the philosophical physiognomist himself. A thousand times have I been dismayed at their number and variety, and almost persuaded to desist from all further inquiry. I was, however, continually encouraged and confirmed, in my pursuits, by those certain, undeniable, proofs I had collected, and by thousands of examples, which no single fact could destroy. These gave me fortitude, and determined me to vanquish a part of my difficulties, and calmly to leave those which I found unconquerable, until some future opportunity might afford me the means of reconciling so many apparent contradictions.

There is a peculiar circumstance attending the starting of difficulties. There are some who possess the particular gift of discovering and inventing difficulties, without number or limits, on the most common and easy subjects. I could cite many such persons who possess this gift in a very extraordinary degree. Their character is very remarkable, and determinate. In other respects they are excellent people. They may be the salt, but cannot be the food, of society. I admire their talents, yet should not wish for their friendship, were it possible they should desire mine. I shall be pardoned this short digression. I now return to the difficulties of physiognomy; and, innumerable as they are, I shall be brief, because it not being my intention to cite them all in this place, the most important will

occasionally be noticed, and answered, in the course of the work. Scarcely a fragment will be written in which the author and reader will not have occasion to remark difficulties. Many of these difficulties will be noticed in the fragment, which treats on the character of the physiognomist, (p. 62). I have an additional motive to be brief, which is, that most of these difficulties are included in—

The indescribable minuteness of innumerable traits of character—or the impossibility of seizing, expressing, and analyzing certain sensations and observations.

Nothing can be more certain than that the smallest shades, which are scarcely discernible to an inexperienced eye, frequently denote total opposition of character. Almost every succeeding page will afford opportunity of making this remark. How wonderfully may the expression of countenance and character be altered by a small inflexion or diminishing, lengthening or sharpening, even though but of a hair's breadth! Whoever wishes for immediate conviction of this truth, need but be at the trouble to take five or six shades of the same countenance, with all possible accuracy, and afterwards, as carefully reduce and compare them to each other.

How difficult, how impossible, must this variety of the same countenance, even in the most accurate of the arts of imitation, render precision! And the importance of precision to physiognomy has, by numerous reasons, before been proved.

How often does it happen that the seat of character is so hidden, so enveloped, so masked, that it can only be caught in certain, and, perhaps, uncommon positions of the countenance, which will again be changed, and the signs all disappear, before they have made any durable impression! Or, supposing the impression made, these distinguishing traits may be so difficult to seize, that it shall be impossible to paint, much less to engrave, or describe them by language.

This may likewise happen to the most fixed, determinate, and decisive marks. Numberless of these can neither be described nor imitated. How many, even, are not to be retained by the imagination! How many, that are rather felt than seen! Who shall describe, who delineate, the cheering, the

enlightening ray ; who the look of love ; who the soft benignant vibration of the benevolent eye ; who the twilight, and the day, of hope ; who the internal strong efforts of a mind, wrapt in gentleness and humility, to effect good, to diminish evil, and to increase present and eternal happiness ; who all the secret impulses and powers, collected in the aspect of the defender, or enemy, of truth ; of the bold friend, or the subtle foe, of wisdom ; who “ the poet’s eye, in a fine phrenzy rolling, glancing from heaven to earth, from earth to heaven, while imagination bodies forth the forms of things unknown ; ” who shall all this delineate, or describe ? Can charcoal paint fire, chalk light, or can colours live and breathe

It is with physiognomy as with all other objects of taste, literal, or figurative, of sense, or of spirit. We can feel, but cannot explain. The essence of every organized body is, in itself, an invisible power. It is mind. Without this incomprehensible principle of life, there is neither intelligence, action, nor power. “ The world seeth not, knoweth not, the spirit.” Oh ! how potent is this truth, whether in declamation it be expressed with insipidity or enthusiasm, from the Holy Spirit, that in person inspired the apostles and evangelists of the Lord, to the spirit of the most insignificant being ! The world seeth it not, and knoweth it not. This is the most general proposition possible. The herd satiate themselves with words without meaning, externals without power, body without mind, and figure without essence. Overlooked as it has been by mere literal readers, who are incapable of exalting themselves to the great general sense of the word of God, and who have applied the text to some few particular cases, though it be the key to nature and revelation, though it be itself the revelation of revelation, the very soul of knowledge, and the secret of secrets. “ It is the spirit that maketh alive, the flesh profiteth nothing.”

Since likewise, (which who will or can deny ?) since all flesh is valued according to the spirit within ; since it is the spirit alone of which the physiognomist is in search, endeavouring to discover, portray, and describe ; how difficult must it be for him to delineate, by words or images, the best, most volatile,

and spiritual part, to those who have neither eyes nor ears ! Words and images are but a still grosser kind of flesh and spirit.

What I have here said can only be instructive and intelligible to a few readers, but those few will find much in this passage whereon to meditate.

Let us proceed.

How many thousand accidents, great and small, physical and moral ; how many secret incidents, alterations, passions ; how often will dress, position, light and shade, and innumerable discordant circumstances, show the countenance so disadvantageously, or, to speak more properly, betray the physiognomist into a false judgment, on the true qualities of the countenance and character ! How easily may these occasion him to overlook the essential traits of character, and form his judgment on what is wholly accidental !

“The wisest man, when languid, will look like a fool,” says Zimmermann ; and he may be right, if his observation extends no further than the actual state of the muscular parts of the countenance.

To cite one very common instance, out of a hundred, how surprisingly may the small pox, during life, disfigure the countenance ! How may it destroy, confuse or render the most decisive traits imperceptible !

I shall not here enumerate the difficulties which the most accurate observer has to encounter in dissimulation ; I perhaps may notice these in a separate fragment.

There is one circumstance, however, which I must not omit to mention.

The best, the greatest, the most philosophical physiognomist is still but man ; I do not here allude to those general errors from which he cannot be exempt ; but that he is a prejudiced man, and that it is necessary he should be as unprejudiced as God himself.

How seldom can he avoid viewing all objects through the medium of his own inclinations or aversions, and judging accordingly ! Obscure recollections of pleasure or displeasure, which this or that countenance have by various incidents im-

pressed upon his mind, impressions left on his memory, by some object of love or hatred—how easily, nay, necessarily, must these influence his judgment! Hence, how many difficulties must arise to physiognomy, so long as physiognomy shall continue to be the study of men and not of angels!

We will therefore grant the opposer of physiognomy all he can ask, although we do not live without hope that many of the difficulties shall be resolved, which, at first, appeared to the reader, and the author, inexplicable.

Yet how should I conclude this fragment without unburdening my heart of an oppressive weight, something of which, perhaps, I have before given the reader to understand—

That is, that “many weak and unphilosophical minds, who never during life have made, nor ever will make, a deep observation, may be induced, from reading my writings, to imagine themselves physiognomists.”

“He that hath ears to hear let him hear.”

As soon might ye become physiognomists by reading my book, read and pore however industriously you please, as you would become great painters, by copying the drawings of Preysler, or reading the works of Hagedorn, or Fresnoy; great physicians, by studying Boerhaave; or great statesmen, by learning Grotius, Puffendorf, and Montesquieu, by rote.

OF THE RARITY OF THE SPIRIT OF PHYSIOGNOMONICAL OBSERVATION.

IN the fragment, (p. 31), we have noticed how general, yet obscure and indeterminate, physiognomonical sensation is: in this we shall speak of the rarity of the true spirit of physiognomonical observation. As few are the persons who can think physiognomically, as those who can feel physiognomically are numerous.

Nothing can appear more easy than to observe, yet nothing is more uncommon. By observe I mean to consider a subject in all its various parts: first to consider each part separately, and, afterwards, to examine its analogy with contiguous or

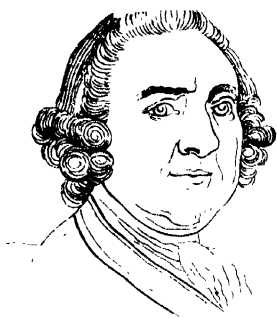
other possible objects ; to conceive and retain the various properties which delineate, define, and constitute the essence of the thing under consideration ; to have clear ideas of these properties, individually and collectively, as contributing to form a whole, so as not to confound them with other properties, or things, however great the resemblance.

We need only attend to the different judgments of a number of men, concerning the same portrait, to be convinced of the general want of a spirit of accurate observation : nor has any thing so effectually, so unexpectedly convinced me, of the extreme rarity of the true spirit of observation, even among men of genius, in famed, and fame-worthy observers, in far greater physiognomists than I can ever hope to become ; nothing, I say, has so perfectly convinced me of the rarity of this spirit, as the confounding of widely different portraits and characters, which, notwithstanding their difference, have been mistaken for the same. To make erroneous remarks is a very common thing ; and, probably, has often befell myself. This all tends to prove how uncommon an accurate spirit of observation is, and how often it forsakes even those who have been most assiduous in observing.

I shudder when I remember the supposed likenesses which are found between certain portraits and shades, and the living originals. How many men suppose each caricature a true portrait, or, probably, sometimes, take it for an ideal !* In such judgments I perceive a most perfect analogy to the judgments of the most common observers on character. Each slander, in which there is but a shade of truth, is as usually supposed to be the full and exact truth, as are so many thousand wretched portraits supposed to be real and exact likenesses.

Hence originate many pitiable physiognomonical decisions ; hence are deduced so many apparently well-founded objections against physiognomy, objections that, in reality, are false.

* By *Caricature*, the Author appears to mean nothing more than an imperfect drawing, and by *Ideal*, sometimes perfect beauty, sometimes a fancy piece. These words occur so frequently, that they must inevitably be often retained in the translation. T.



9

10

11

12

We call that likeness which is unlike, because we are not accustomed to observation sufficiently acute.

I cannot sufficiently caution physiognomists against haste and erroneous comparisons and suppositions; or to wait till they are well convinced that they have not imagined two different countenances to resemble each other, or men which are unlike to be the same.

I shall, therefore, take every opportunity in this work, to render the reader attentive to the smallest, scarcely discernible, variations of certain countenances and traits, which, on a first view, might appear to be alike.

ADDITIONS.

PLATE V.

ANSON.

Fig. 1, 2.—Alike as these heads may appear to an inexperienced eye, how different are they to an observer! A countenance so noble as that of Anson can never be entirely rendered mean, or wholly unresembling.—Who that had once beheld Anson, alive or well painted, would, at viewing these caricatures, exclaim Anson!—Yet, on the contrary, how few would pronounce—Not Anson!—How few will be able accurately to perceive and define the very essential differences between these faces! The observer will see where the unobservant are blind; and while the latter are dumb, will pronounce the forehead of 2 is more thoughtful and profound than that of 1—1 forms no such deep consistent plans as 2—The eyebrows of 1 are more firm and closely knit than those of 2.—So likewise is the eye of 1; but that of 2 is more open and serene. The nose of 2 is something more compact, and, therefore, more judicious, than 1; the mouth of 1 is awry, and somewhat small; the chin of 2 is likewise more manly and noble than of 1.

Fig. 3 to 6.—Four caricature profiles of broken Grecian busts, will, to many hasty observers, though they should not be wholly destitute of physiognomonical sensation, seem nearly

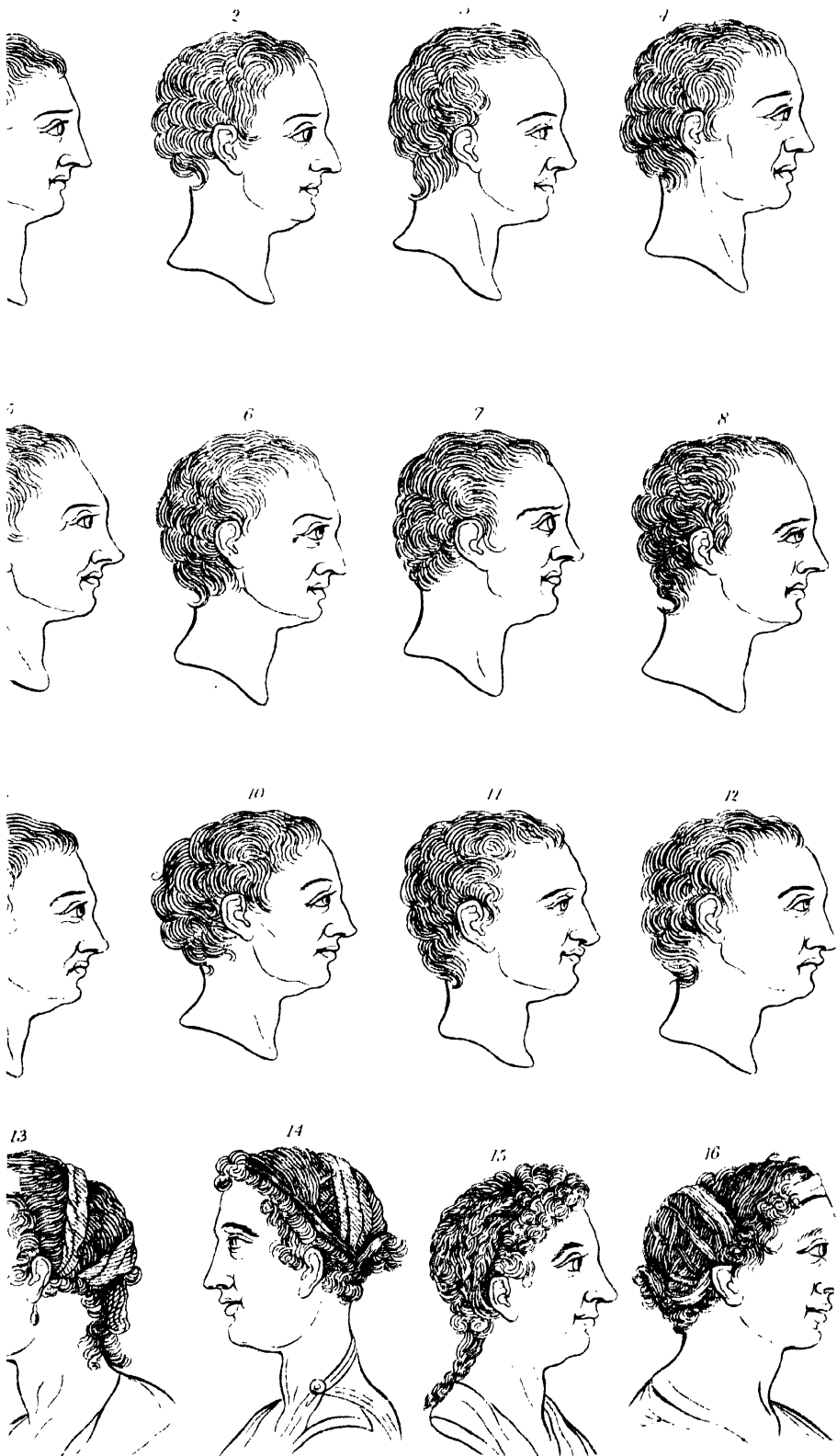
alike in signification ; yet are they essentially different. The nose excepted, Fig. 3, has nothing in common with the rest ; the manly closing and firmness of the mouth, as little permits the physiognomical observer to class this countenance with the others, as would the serious aspect, the arching and motion of the forehead, and its descent to the nose. Let any one further consider this descent of the forehead to the nose ; afterwards the nose itself, and the eye, in 4, 5, and 6. Let him compare them, and the scientific physiognomist will develop characters almost opposite. In the nose of 5, he will perceive more taste and understanding than in the rest ; the whole under part of the countenance, the general traits of voluptuousness excepted, is, in each of them, different. 6 is the most sensual and effeminate of the whole, although it is deprived of much of its grace by the ill-drawn mouth.

Fig. 7, 8.—Two drawings of the same profile : the difference between them is to the observer remarkable. Fig. 8 will appear to him, from the forehead, nose, and eyebrows, all of which are close, firm and sharp, as betokening acute penetration and deep thought. Fig. 7, will be found more cheerful. In both he will perceive the traits of mind and genius.

Fig. 9, 10.—Are two shades of the same countenance, which, however, bear a greater resemblance than different shades usually do. Many would declare them very like each other. Yet how many varieties may not be discovered by the accurate observer ! The mouth, in 9, by the easy unconstrained manner in which it is closed, bespeaks a calm, placid, settled, effeminate mind. In 10, on the contrary, if not a character directly the reverse, essentially different, by the negligent dropping of the under lip. How few will be able to discover, before they are told, in the scarcely visible sharpening of the bone above the eye, of 10, the extreme penetration it denotes !

Fig. 11, 12.—However similar these two shades of the same person may appear ; to the physiognomist, that is, to a rare and accurate observer, they are not so. In the forehead, the bones above the eye, and the descent to the nose, in 12, there is something more of understanding than in the same parts of 11, although the difference is scarcely that of a hair's breadth.

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How few will find in the bending and point of the nose of 12, a quicker perception of sensual beauty ; and superior under standing in 11 ! Yet this does not escape the physiognomist, to whom, likewise, the mouth, in 12, betokens firm powers. The descent of the under lip, at the corner, of 11, is, by a hair's breadth, more pure and noble, than 12.

PLATE VI.

Fig. 1 to 6.—Have, to the unpractised, much resemblance, yet some of them have differences too vast to be imagined on a first view. The hasty observer will find some dissimilar, and the accurate all.

1, Is benevolent. The forehead and nose betoken understanding, but irresolution. 2, The caricature of an almost sublime countenance. The least experienced connoisseur will find much to approve. By an error infinitely small, infinitely much is lost. Had the upper part of the forehead been a little more compact, more vigorously drawn, the acute observer could not then have perceived tokens of imbecility, which are now to him so visible, though so difficult to explain. 3, All will discover, in this, goodness tinged with weakness. But that the marks of weakness are chiefly to be sought in the arching of the forehead, and the outline of the chin, is only perceptible to the intuition of experience.* 4, The nose speaks taste and knowledge, the eye penetration. None but the physiognomist will remark dulness, and thoughtless haste, in the forehead and mouth. 5, Is, to general sensation, the profile of a benevolent, but weak and ordinary man. The seat of weakness will be seen, by the physiognomist, in the forehead, eye, and mouth. 6, Inanimate thoughtlessness will be universally perceived in this countenance. The experienced only will discover the peculiar insipidity of the mouth.

Imbecility is the character common to Fig. 7 to 12. Yet how various are the modifications, definable only by the physiognomist ! And how little is explained by the general term imbecility, concerning heads so different ! 7, Has a noble nose,

* Der Geübte intuitif.

with an almost common forehead. Were the back part of the eye less projecting, it would be much wiser. 8, Is more benevolent and noble, more intelligent in the under part, and more weak in the upper. 9, Inanity with a mixture of contempt. 10, The nose excepted, vacant and more perverse than all the other five. 11, The under half not vulgar, but the full forehead denotes imbecility. In the mouth, only, are taste and understanding united. 12, A nose like this, which speaks a person of discernment, does not correspond with so foolish a countenance.

Fig. 13 to 16.—Four additional profiles, in the Grecian style, a few remarks on which may show the inquiring reader how minute are traits which have great signification; and how difficult it is, to the inexperienced eye, not to confound things in themselves very dissimilar. 13, 14, Have a great resemblance to each other; as likewise have 15, 16. Physiognomical sensation would generally pronounce them to be four sisters. The forehead of 14 will be found to possess a small superior degree of delicacy over that of 13; the forehead of 15 much inferior to 14, and the forehead of 16 still inferior to 15. The physiognomist will read more of affection in 16 than 15, and something less of delicacy; and more of voluptuousness in 15 than in 16.

The converse of the proposition we have hitherto maintained will, in certain countenances, be true. The observer will perceive similarity in a hundred countenances which, to the inexperienced, appear entirely dissimilar.

THE PHYSIOGNOMIST.

men have talents for all things, yet we may safely maintain very few have the determinate and essential talents.

All men have talents for drawing. They can all learn to write, well or ill. Yet not an excellent draughtsman will be produced in ten thousand. The same may be affirmed of eloquence, poetry, and physiognomy.

All men, who have eyes and ears, have talents to become

physiognomists. Yet, not one in ten thousand can become an excellent physiognomist.

It may therefore be of use to sketch the character of the true physiognomist, that those who are deficient in the requisite talents may be deterred from the study of physiognomy. The pretended physiognomist, with a foolish head, and a wicked heart, is certainly one of the most contemptible and mischievous creatures that crawls on God's earth.

No one whose person is not well formed can become a good physiognomist. The handsomest painters were the greatest painters. Reubens, Vandyke, and Raphael, possessing three gradations of beauty, possessed three gradations of the genius of painting. The physiognomists of greatest symmetry are the best: as the most virtuous best can determine on virtue, and the just on justice, so can the most handsome countenances on the goodness, beauty, and noble traits of the human countenance; and, consequently, on its defects and ignoble properties. The scarcity of human beauty is a certain reason why physiognomy is so much decried, and finds so many opponents.

No one, therefore, ought to enter the sanctuary of physiognomy who has a debased mind, an ill-formed forehead, a blinking eye, or a distorted mouth. "The light of the body is the eye; if, therefore, thine eye be single, thy whole body shall be full of light; but if thine eye be evil thy whole body shall be full of darkness: if, therefore, that light that is in thee be darkness, how great is that darkness!"

Any one who would become a physiognomist cannot meditate too much on this text.

Oh! single eye, that beholdest all things as they are, seest nothing falsely, with glance oblique, nothing overlookest—Oh! most perfect image of reason and wisdom—why do I say image? Thou that art reason and wisdom themselves; without thy resplendent light would all that appertains to physiognomy become dark!

Whoever does not, at the first aspect of any man, feel a certain emotion of affection or dislike, attraction or repulsion, never can become a physiognomist.

Whoever studies art more than nature, and prefers what the painters call manner to truth of drawing ; whoever does not feel himself moved almost to tears, at beholding the ancient ideal beauty, and the present depravity of men and imitative art ; whoever views antique gems, and does not discover enlarged intelligence in Cicero ; enterprising resolution in Cæsar ; profound thought in Solon ; invincible fortitude in Brutus ; in Plato godlike wisdom ; or, in modern medals, the height of human sagacity in Montesquieu ; in Haller the energetic contemplative look, and most refined taste ; the deep reasoner in Locke ; and the witty satirist in Voltaire, even at the first glance, never can become a physiognomist.

Whoever does not dwell with fixed rapture on the aspect of benevolence in action, supposing itself unobserved ; whoever remains unmoved by the voice of innocence ; the guileless look of inviolated chastity : the mother contemplating her beautiful sleeping infant ; the warm pressure of the hand of a friend, or his eye swimming in tears ; whoever can lightly tear himself from scenes like these, and turn them to ridicule, might much easier commit the crime of parricide than become a physiognomist.

What then is required of the physiognomist ? What should his inclinations, talents, qualities, and capabilities be ?

His first of requisites, as has, in part, already been remarked, should be a body well proportioned, and finely organized : accuracy of sensation, capable of receiving the most minute outward impressions, and easily transmitting them faithfully to memory ; or, as I ought rather to say, impressing them upon the imagination, and the fibres of the brain. His eye, in particular, must be excellent, clear, acute, rapid, and firm.

Precision in observation is the very soul of physiognomy. The physiognomist must possess a most delicate, swift, certain, most extensive spirit of observation. To observe is to be attentive, so as to fix the mind on a particular object, which it selects, or may select, for consideration, from a number of surrounding objects. To be attentive is to consider some one particular object, exclusively of all others, and to analyze, consequently, to distinguish, its peculiarities. To observe, to be

attentive, to distinguish what is similar, what dissimilar, to discover proportion, and disproportion, is the office of the understanding.

Without an accurate, superior, and extended understanding, the physiognomist will neither be able rightly to observe nor to compare and class his observations ; much less to draw the necessary conclusions. Physiognomy is the highest exercise of the understanding, the logic of corporeal varieties.

The true physiognomist unites to the clearest and profoundest understanding the most lively, strong, comprehensive imagination, and a fine and rapid wit. Imagination is necessary to impress the traits with exactness, so that they may be renewed at pleasure ; and to range the pictures in the mind as perfectly as if they still were visible, and with all possible order.

Wit * is indispensable to the physiognomist, that he may easily perceive the resemblances that exist between objects. Thus, for example, he sees a head or forehead possessed of certain characteristic marks. These marks present themselves to his imagination, and wit discovers to what they are similar. Hence greater precision, certainty, and expression, are imparted to his images. He must have the capacity of uniting the approximation of each trait, that he remarks ; and, by the aid of wit, to define the degrees of this approximation. Without wit, highly improved by experience, it will be impossible for him to impart his observations with perspicuity. Wit alone creates the physiognomical language ; a language, at present, so unspeakably poor. No one who is not inexhaustibly copious in language can become a physiognomist ; and the highest possible copiousness is poor, comparatively with the wants of physiognomy. All that language can express, the physiognomist must be able to express. He must be the creator of a new language, which must be equally precise and alluring, natural and intelligible.

All the productions of art, taste, and mind ; all vocabula-

* Wit is here used in a less discriminating, and therefore a much more general sense, than is usually appropriated to it in the English language.

ries of all nations, all the kingdoms of nature, must obey his command, must supply his necessities.

The art of drawing is indispensable, if he would be precise in his definitions, and accurate in his decisions. Drawing is the first, most natural, and most unequivocal language of physiognomy; the best aid of the imagination, the only means of preserving and communicating numberless peculiarities, shades, and expressions, which are not by words, or any other mode, to be described. The physiognomist who cannot draw readily, accurately, and characteristically, will be unable to make, much less to retain, or communicate, innumerable observations.

Anatomy is indispensable to him; as also is physiology, or the science of the human body, in health; not only that he may be able to remark any disproportion, as well in the solid as the muscular parts, but that he may likewise be capable of naming these parts in his physiognomical language. He must further be accurately acquainted with the temperaments of the human body. Not only its different colours and appearances, occasioned by the mixture of the blood, but also the constituent parts of the blood itself, and their different proportions. Still more especially must be understood the external symptoms of the constitution, relative to the nervous system, for on this more depends than even on the knowledge of the blood.

How profound an adept ought he to be in the knowledge of the human heart, and the manners of the world! How thoroughly ought he to inspect, to feel himself! That most essential, yet most difficult of all knowledge, to the physiognomist, ought to be possessed by him in all possible perfection. In proportion only as he knows himself will he be enabled to know others.

Not only is this self-knowledge, this studying of man, by the study of his own heart, with the genealogy and consanguinity of inclinations and passions, their various symptoms and changes, necessary to the physiognomist, for the foregoing causes, but also for an additional reason.

“The peculiar shades” (I here cite the words of one of the

critics on my first essay)—“the peculiar shades of feeling, which most affect the observer of any object, frequently have relation to his own mind, and will be soonest remarked by him in proportion as they sympathize with his own powers. They will affect him most, according to the manner in which he is accustomed to survey the physical and moral world. Many therefore of his observations are applicable only to the observer himself; and, however strongly they may be conceived by him, he cannot easily impart them to others. Yet these minute observations influence his judgment. For this reason, the physiognomist must, if he knows himself, which he in justice ought to do before he attempts to know others, once more compare his remarks with his own peculiar mode of thinking, and separate those which are general from those which are individual, and appertain to himself.” I shall make no commentary on this important precept. I have given a similar one in the fragment on the difficulties of studying physiognomy, and in other places.

I shall here only repeat that an accurate and profound knowledge of his own heart is one of the most essential qualities in the character of the physiognomist.

Reader, if thou hast not often blushed at thyself, even though thou shouldest be the best of men, for the best of men is but man; if thou hast not often stood with downcast eyes, in presence of thyself and others; if thou hast not dared to confess to thyself, and to confide to thy friend, that thou art conscious the seeds of every vice are latent in thy heart; if, in the gloomy calm of solitude, having no witness but God and thy own conscience, thou hast not a thousand times sighed and sorrowed for thyself; if thou wantest the power to observe the progress of the passions, from their very commencement; to examine what the impulse was which determined thee to good or ill, and to avow the motive to God and thy friend, to whom thou mayest thus confess thyself, and who also may disclose the recesses of his soul to thee: a friend who shall stand before thee the representative of man and God, and in whose estimation thou also shalt be invested with the same sacred character; a friend in whom thou mayest

see thy very soul, and who shall reciprocally behold himself in thee ; if, in a word, thou art not a man of worth, thou never canst learn to observe, or know men well ; thou never canst be, never wilt be, worthy of being a good physiognomist. —If thou wishest not that the talent of observation should be a torment to thyself and an evil to thy brother, how good, how pure, how affectionate, how expanded, ought thy heart to be ! How mayest thou ever discover the marks of benevolence and mild forgiveness, if thou thyself art destitute of such gifts ? How, if philanthropy does not make thine eye active, how mayest thou discern the impressions of virtue and the marks of the sublimest sensations ? How often wilt thou overlook them in a countenance disfigured by accident ? Surrounded thyself by mean passions, how often will such false observers bring false intelligence ? Put far from thee self-interest, pride, and envy, otherwise “ thine eye will be evil, and thy whole body full of darkness.” Thou wilt read vices on that forehead whereon virtue is written, and wilt accuse others of those errors and failings of which thy own heart accuses thee. Whoever bears any resemblance to thine enemy, will by thee be accused of all those failings and vices with which thy enemy is loaded by thy own partiality and self-love. Thine eye will overlook the beauteous traits, and magnify the discordant. Thou wilt behold nothing but caricature and disproportion.

I hasten to a conclusion.

That the physiognomist should know the world, that he should have intercourse with all manner of men, in all various ranks and conditions, that he should have travelled, should possess extensive knowledge, a thorough acquaintance with artists, mankind, vice and virtue, the wise and the foolish, and particularly with children, together with a love of literature, and a taste for painting and the other imitative arts ; I say, can it need demonstration that all these and much more are to him indispensable ?—To sum up the whole ; to a well formed, well organized body, the perfect physiognomist must unite an acute spirit of observation, a lively fancy, an excellent wit, and, with numerous propensities to the arts and sciences, a strong, benevolent, enthusiastic, innocent heart ; a heart con-

fident in itself, and free from the passions inimical to man. No one, certainly, can read the traits of magnanimity, and the high qualities of the mind, who is not himself capable of magnanimity, honourable thoughts, and sublime actions.

I have pronounced judgment against myself in writing these characteristics of the physiognomist. Not false modesty, but conscious feeling, impels me to say I am as distant from the true physiognomist as heaven is from earth. I am but the fragment of a physiognomist, as this work is but the fragment of a system of physiognomy.

OF THE APPARENTLY FALSE DECISIONS OF PHYSIOGNOMY.

ONE of the strongest objections to the certainty of physiognomy is, that the best physiognomists often judge very erroneously.

It may be proper to make some remarks on this objection.

Be it granted the physiognomist often errs; that is to say, his discernment errs, not the countenance—but to conclude there is no such science as physiognomy, because physiognomists err, is the same thing as to conclude there is no reason, because there is much false reasoning.

To suppose that, because the physiognomist has made some erroneous decisions, he has no physiognomonical discernment, is equal to supposing that a man, who has committed some mistakes of memory, has no memory; or, at best, that his memory is very weak. We must be less hasty. We must first inquire in what proportion his memory is faithful, how often it has failed, how often been accurate. The miser may perform ten acts of charity: must we therefore affirm he is charitable? Should we not rather inquire how much he might have given, and how often it has been his duty to give?—The virtuous man may have ten times been guilty, but, before he is condemned, it ought to be asked, in how many hundred instances he has acted uprightly. He who games must oftener lose than he who refrains from gaming. He who slides or

skaits upon the ice is in danger of many a fall, and of being laughed at by the less adventurous spectator. Whoever frequently gives alms is liable, occasionally, to distribute his bounties to the unworthy. He, indeed, who never gives, cannot commit the same mistake, and may, truly, vaunt of his prudence, since he never furnishes opportunities for deceit. In like manner he who never judges never can judge falsely. The physiognomist judges oftener than the man who ridicules physiognomy, consequently, must oftener err than he who never risks a physiognomical decision.

Which of the favourable judgments of the benevolent physiognomist may not be decried as false? Is he not himself a mere man, however circumspect, upright, honourable and exalted he may be; a man who has in himself the root of all evil, the germ of every vice; or, in other words, a man whose most worthy propensities, qualities, and inclinations, may occasionally be overstrained, wrested, and warped?

You behold a meek man, who, after repeated and continued provocations to wrath, persists in silence; who, probably, never is overtaken by anger, when he himself alone is injured. The physiognomist can read his heart, fortified to bear and forbear, and immediately exclaims, behold the most amiable, the most unconquerable, gentleness!—You are silent—you laugh—you leave the place, and say, “Fye on such a physiognomist! How full of wrath have I seen this man!”—When was it that you saw him in wrath?—Was it not when some one had mistreated his friend?—“Yes, and he behaved like a frantic man in defence of this friend, which is proof sufficient that the science of physiognomy is a dream, and the physiognomist a dreamer.”—But who is in an error, the physiognomist or his censurer?—The wisest man may sometimes utter folly—this the physiognomist knows, but, regarding it not, reveres and pronounces him a wise man.—You ridicule the decision, for you have heard this wise man say a foolish thing.—Once more, who is in an error?—The physiognomist does not judge from a single incident, and often not from several combining incidents.—Nor does he, as a physiognomist, judge only by actions. He observes the propensities, the character, the

essential qualities, and powers, which, often, are apparently contradicted by individual actions.

Again—he who seems stupid or vicious, may yet probably possess indications of a good understanding, and propensities to every virtue. Should the beneficent eye of the physiognomist, who is in search of good, perceive these qualities, and announce them ; should he not pronounce a decided judgment against the man, he immediately becomes a subject of laughter. Yet how often may dispositions to the most heroic virtue be there buried ! How often may the fire of genius lay deeply smothered beneath the embers !—Wherefore do you so anxiously, so attentively, rake among these ashes ?—Because here is warmth—notwithstanding that at the first, second, third, fourth raking, dust only will fly in the eyes of the physiognomist and spectator. The latter retires laughing, relates the attempt, and makes others laugh also. The former may perhaps patiently wait and warm himself by the flame he has excited. Innumerable are the instances in which the most excellent qualities are overgrown and stifled by the weeds of error. Futurity shall discover why, and the discovery shall not be in vain. The common unpractised eye beholds only a desolate wilderness. Education, circumstances, necessities, stifle every effort towards perfection. The physiognomist inspects, becomes attentive, and waits. He sees and observes a thousand contending, contradictory qualities ; he hears a multitude of voices exclaiming, What a man ! But he hears too the voice of the Deity exclaim, What a man ! He prays, while those revile who cannot comprehend, or, if they can, will not, that in the countenance, under the form they view, lie concealed beauty, power, wisdom, and a divine nature.

Still further—the physiognomist, or observer of man, who is a man—a Christian—that is to say, a wise and good man, will a thousand times act contrary to his own physiognomonical sensation—I do not express myself accurately—he appears to act contrary to his internal judgment of the man. He speaks not all he thinks—this is an additional reason why the physiognomist so often appears to err ; and why the true observer, observation, and truth, are in him, so often mistaken and ridi-

culed. He reads the villain in the countenance of the beggar at his door, yet does not turn away, but speaks friendly to him, searches his heart, and discovers ;—Oh God, what does he discover !—An immeasurable abyss, a chaos of vice !—But does he discover nothing more, nothing good !—Be it granted he finds nothing good, yet he there contemplates clay which must not say to the potter, “why hast thou made me thus ?” He sees, prays, turns away his face, and hides a tear which speaks, with eloquence inexpressible, not to man, but to God alone. He stretches out his friendly hand, not only in pity to a hapless wife, whom he has rendered unfortunate, not only for the sake of his helpless innocent children, but in compassion to himself, for the sake of God, who has made all things, even the wicked themselves, for his own glory. He gives, perhaps, to kindle a spark which he yet perceives, and this is what is called (in scripture) giving his heart.—Whether the unworthy man misuses the gift, or misuses it not, the judgment of the donor will alike be arraigned. Whoever hears of the gift will say, how has this good man again suffered himself to be deceived !

Man is not to be the judge of man—and who feels this truth more coercively than the physiognomist ? The mightiest of men, the Ruler of man, came not to judge the world, but to save. Not that he did not see the vices of the vicious, nor that he concealed them from himself, or others, when philanthropy required they should be remarked and detected.—Yet he judged not, punished not.—He forgave—“Go thy way, sin no more.”—Judas he received as one of his disciples, protected him, embraced him—him in whom he beheld his future betrayer.

Good men are most apt to discover good.—Thine eye cannot be Christian if thou givest me not thy heart. Wisdom without goodness is folly, I will judge justly and act benevolently.

Once more—a profligate man, an abandoned woman, who have ten times been to blame when they have affirmed they were not, on the eleventh are condemned when they are not to blame. They apply to the physiognomist. He inquires, and finds that, this time, they are innocent. Discretion loudly tells

him he will be censured should he suffer it to be known that he believes them innocent ; but his heart more loudly commands him to speak, to bear witness for the present innocence of such rejected persons. A word escapes him, and a multitude of reviling voices at once are heard—"Such a judgment ought not to have been made by a physiognomist !"—Yet who has decided erroneously ?

The above are a few hints and reasons to the discerning, to induce them to judge as cautiously concerning the physiognomist as they would wish him to judge concerning themselves or others.

OF THE GENERAL OBJECTIONS MADE TO PHYSIOGNOMY.

INNUMERABLE are the objections which may be raised against the certainty of judgments drawn from the lines and features of the human countenance. Many of these appear to me to be easy, many difficult, and some impossible to be answered.

Before I select any of them, I will first state some general remarks, the accurate consideration and proof of which will remove many difficulties.

It appears to me that in all researches, we ought first to inquire what can be said in defence of any proposition. One irrefragable proof of the actual existence and certainty of a thing will overbalance ten thousand objections. One positive witness, who has all possible certainty that knowledge and reason can give, will preponderate against innumerable others who are only negative. All objections against a certain truth are in reality only negative evidence. "We never observed this: we never experienced that."—Though ten thousand should make this assertion, what would it prove against one man of understanding, and sound reason, who should answer, "But I have observed ; and you, also, may observe, if you please." No well-founded objection can be made against the existence of a thing visible to sense. Argument cannot disprove fact. No two opposing positive facts can be adduced ; all objections to a fact, therefore, must be negative.

Let this be applied to physiognomy. Positive proofs of the true and acknowledged signification of the face and its features, against the clearness and certainty of which nothing can be alleged, render innumerable objections, although they cannot probably be answered, perfectly insignificant. Let us therefore endeavour to inform ourselves of those positive arguments which physiognomy affords. Let us first make ourselves steadfast in what is certainly true, and we shall soon be enabled to answer many objections, or to reject them as unworthy any answer.

It appears to me that in the same proportion as a man remarks and adheres to the positive, will be the strength and perseverance of his mind. He whose talents do not surpass mediocrity, is accustomed to overlook the positive, and to maintain the negative with invincible obstinacy.

Thou shouldest first consider what thou art, what is thy knowledge, and what are thy qualities and powers; before thou inquirest what thou art not, knowest not, and what the qualities and powers are that thou hast not. This is a rule which every man, who wishes to be wise, virtuous and happy, ought, not only to prescribe to himself, but, if I may use so bold a figure, to incorporate with, and make a part of, his very soul. The truly wise always first directs his inquiries concerning what is; the man of weak intellect, the pedant, first searches for that which is wanting. The true philosopher looks first for the positive proofs of the proposition. I say first—I am very desirous that my meaning should not be misunderstood, and, therefore, repeat, *first*. The superficial mind first examines the negative objections.—This has been the method pursued by infidels, the opponents of Christianity. Were it granted that Christianity is false, still this method would neither be logical, true, nor conclusive. Therefore such modes of reasoning must be set aside, as neither logical nor conclusive, before we can proceed to answer objections.

To return once more to physiognomy: the question will be reduced to this.—“Whether there be any proofs sufficiently positive and decisive, in favour of physiognomy, to induce us to disregard the most plausible objections.”—That there are, I am

as much convinced as I am of my own existence ; and every unprejudiced reader will be the same, who shall read this work through, if he only possess so much discernment and knowledge as not to deny that eyes are given us to see ; although there are innumerable eyes in the world that look and do not see.

It may happen that learned men, of a certain description, will endeavour to perplex me by argument. They, for example, may cite the female butterfly of Reamur, and the large winged ant, in order to prove how much we may be mistaken, with respect to final causes, in the products of nature.—They may assert, “wings, undoubtedly, appear to be given for the purpose of flight, yet these insects never fly ; therefore wings are not given for that purpose.—And by a parity of reasoning, since there are wise men who, probably, do not see, eyes are not given for the purpose of sight.”—To such objections I shall make no reply, for never, in my whole life, have I been able to answer a sophism. I appeal only to common sense. I view a certain number of men, who all have the gift of sight when they open their eyes, and there is light, and who do not see when their eyes are shut. As this certain number are not select, but taken promiscuously, among millions of existing men, it is the highest possible degree of probability that all men, whose formation is similar, that have lived, do live, or shall live, being alike provided with those organs we call eyes, must see. This, at least, has been the mode of arguing and concluding, among all nations, and in all ages. In the same degree as this mode of reasoning is convincing, when applied to other subjects, so is it when applied to physiognomy, and is equally applicable ; and if untrue in physiognomy, it is equally untrue in every other instance.

I am therefore of opinion that the defender of physiognomy may rest the truth of the science on this proposition, “That it is universally confessed that, among ten, twenty, or thirty men, indiscriminately selected, there as certainly exists a physiognomical expression, or demonstrable correspondence of internal power and sensation, with external form and figure, as that, among the like number of men, in the like manner selected, they have eyes and can see.” Having proved this,

he has as sufficiently proved the universality and truth of physiognomy as the universality of sight by the aid of eyes, having shown that ten, twenty, or thirty men, by the aid of eyes, are all capable of seeing*. From a part I draw a conclusion to the whole; whether those I have seen or those I have not.

But it will be answered, though this may be proved of certain features, does it, therefore, follow that it may be proved of all?—I am persuaded it may: if I am wrong, show me my error.

Having remarked that men who have eyes and ears see and hear, and being convinced that eyes were given to man for the purpose of sight, and ears for that of hearing; being unable longer to doubt that eyes and ears have their destined office, I think I draw no improper conclusion, when I suppose that every other sense, and member of this same human body, which so wonderfully form a whole, has each a particular purpose: although it should happen that I am unable to discover what the particular purposes of so many senses, members, and integuments may be. Thus do I reason, also, concerning the signification of the countenance of man, the formation of his body, and the disposition of his members.

If it can be proved that any two or three features have a certain determinate signification, as determinate as that the eye is the expression of the countenance, am I not warranted in concluding, according to the mode of reasoning above cited, universally acknowledged to be just, that those features are also significant, with the signification of which I am unacquainted!—I think myself able to prove, to every person of the commonest understanding, that all men, without exception, at least, under certain circumstances, and in some particular feature, may, indeed, have more than one feature of a certain determinate signification; as surely as I can render it comprehensible to the simplest person, that certain determinate members of the human body are to answer certain determinate purposes.

Twenty or thirty men, taken promiscuously, when they laugh, or weep, will, in the expression of their joy or grief,

possess something in common with, or similar to, each other. Certain features will bear a greater resemblance to each other among them than they otherwise do, when not in the like sympathetic state of mind.

To me it appears evident that, since it is universally acknowledged that excessive joy and grief have their peculiar expressions, and that the expression of each is as different as the different passions of joy and grief, it must, therefore, be allowed, that the state of rest, the medium between joy and grief, will likewise have its peculiar expression; or, in other words, that the muscles which surround the eyes and lips, will indubitably be found to be in a different state.

If this be granted concerning the state of the mind in joy, grief, or tranquillity; why should not the same be true concerning its state when under the influence of pride, humility, patience, magnanimity, and other affections?

According to certain laws, the stone flies upward, when thrown with sufficient force; by other laws, equally certain, it afterwards falls to the earth; and will it not remain unmoved according to laws equally fixed if suffered to be at rest? Joy, according to certain laws, is expressed in one manner, grief in another, and tranquillity in a third. Wherefore then shall not anger, gentleness, pride, humility, and other passions, be subject to certain laws; that is, to certain fixed laws

All things in nature are or are not subjected to certain laws. There is a cause for all things, or there is not. All things are cause and effect, or are not. Ought we not hence to derive one of the first axioms of philosophy? And if this be granted, how immediately is physiognomy relieved from all objections, even from those which we know not how to answer; that is, as soon as it shall be granted there are certain characteristic features in all men, as characteristic as the eyes are to the countenance!

But, it will be said, how different are the expressions of joy and grief, of the thoughtful and the thoughtless! And how may these expressions be reduced to rule?

How different from each other are the eyes of men, and of all creatures; the eye of an eagle from the eye of a mole, an

elephant, and a fly! and yet we believe of all who have no evident signs of infirmity, or death, that they see.

The feet and ears are as various as are the eyes; yet we universally conclude of them all, that they were given us for the purposes of hearing and walking.

These varieties by no means prevent our believing that the eyes, ears, and feet, are the expressions, the organs of seeing, hearing, and walking; and why should we not draw the same conclusions concerning all features and lineaments of the human body? The expressions of similar dispositions of mind cannot have greater variety than have the eyes, ears and feet, of all beings that see, hear, and walk; yet may we as easily observe and determine what they have in common, as we can observe and determine what the eyes, ears, and feet, which are so various, among all beings that see, hear, and walk, have also in common. This well considered, how many objections will be answered, or become insignificant!

VARIOUS OBJECTIONS TO PHYSIOGNOMY ANSWERED

OBJECTION 1.

"It is said, we find persons who, from youth to old age, without sickness, without debauchery, have continually a pale, death-like aspect; who, nevertheless, enjoy an uninterrupted and confirmed state of health."

ANSWER.

These are uncommon cases. A thousand men will shew their state of health by the complexion and roundness of the countenance, to one in whom these appearances will differ from the truth.—I suspect that these uncommon cases are the effects of impressions, made on the mother, during her state of pregnancy.—Such cases may be considered as exceptions, the accidental causes of which may, perhaps, not be difficult to discover.

To me it seems we have as little just cause hence to draw conclusions against the science of physiognomy, as we have

against the proportion of the human body, because there are dwarfs, giants, and monstrous births.

OBJECTION II.

A friend writes me word, "He is acquainted with a man of prodigious strength, who, the hands excepted, has every appearance of weakness, and would be supposed weak by all to whom he should be unknown."

ANSWER.

I could wish to see this man. I much doubt whether his strength be only expressed in his hands, or, if it were, still it is expressed in the hands; and were no exterior signs of strength to be found, still he must be considered as an exception, an example unexampled. But, as I have said, I much doubt the fact. I have never yet seen a strong man whose strength was not discoverable in various parts.

OBJECTION III.

"We perceive the signs of bravery and heroism in the countenances of men who are, notwithstanding, the first to run away."

ANSWER.

The less the man is, the greater he wishes to appear.

But what are these signs of heroism? Do they resemble those found in the Farnesian Hercules?—Of this I doubt: let them be drawn, let them be produced; the physiognomist will probably say, at the second, if not at the first, glance, *Quanta species!* Sickness, accident, melancholy, likewise, deprive the bravest men of courage. This contradiction, however, ought to be apparent to the physiognomist.

"We find persons whose exterior appearance denotes extreme pride, and who, in their actions, never betray the least symptom of pride."

ANSWER.

A man may be proud and affect humility.

Education and habit may give an appearance of pride, although the heart be humble; but this humility of heart will shine through an appearance of pride, as sunbeams through transparent clouds. It is true that this apparently proud man would have more humility, had he less of the appearance of pride.

OBJECTION V.

“We see mechanics who, with incredible ingenuity, produce the most curious works of art, and bring them to the greatest perfection; yet who, in their hands and bodies, resemble the rudest peasants, and wood-cutters; while the hands of fine ladies are totally incapable of such minute and curious performances.”

ANSWER.

I should desire these rude and delicate frames to be brought together and compared.—Most naturalists describe the elephant as gross and stupid in appearance; and, according to this apparent stupidity, or rather according to that stupidity which they ascribe to him, wonder at his address. Let the elephant and the tender lamb be placed side by side, and the superiority of address will be visible from the formation and flexibility of the body, without further trial.

Ingenuity and address do not so much depend upon the mass as upon the nature, mobility, internal sensation, nerves, construction, and suppleness of the body and its parts.

Delicacy is not power, power is not minuteness. Apelles would have drawn better with charcoal than many miniature painters with the finest pencil. The tools of a mechanic may be rude, and his mind the very reverse. Genius will work better with a clumsy hand, than stupidity with a hand the most pliable. I will indeed allow your objection to be well founded if nothing of the character of an artist is discoverable in his countenance; but, before you come to a decision, it is necessary you should be acquainted with the various marks that

denote mechanical genius, in the face. Have you considered the lustre, the acuteness, the penetration of his eyes; his rapid, his decisive, his firm aspect; the projecting bones of his brow, his arched forehead, the suppleness, the delicacy, or the massiness of his limbs? Have you well considered these particulars? "I could not see it in him," is easily said. More consideration is requisite to discover the character of the man.

OBJECTION VI.

"There are persons of peculiar penetration who have very unmeaning countenances."

ANSWER.

The assertion requires proof.

For my own part, after many hundred mistakes, I have continually found the fault was in my want of proper observation.—At first, for example, I looked for the tokens of any particular quality too much in one place; I sought and found it not, although I knew the person possessed extraordinary powers. I have been long before I could discover the seat of character. I was deceived, sometimes by seeking too partially, at others, too generally. To this I was particularly liable in examining those who had only distinguished themselves in some particular pursuit; and, in other respects, appeared to be persons of very common abilities, men whose powers were all concentrated to a point, to the examination of one subject; or men whose powers were very indeterminate: I express myself improperly, powers which had never been excited, brought into action. Many years ago, I was acquainted with a great mathematician, the astonishment of Europe; who, at the first sight, and even long after, appeared to have a very common countenance. I drew a good likeness of him, which obliged me to pay a more minute attention, and found a particular trait which was very marking and decisive. A similar trait to this I, many years afterwards, discovered in another person, who, though widely different, was also a man of great talents; and who, this trait excepted, had an unmeaning countenance, which seemed to prove the science of physiog-

mony all erroneous. Never since this time have I discovered that particular trait in any man who did not possess some peculiar merit, however simple his appearance might be.

This proves how true and false, at once, the objection may be which states, "Such a person appears to be a weak man, yet has great powers of mind."

I have been written to concerning D'Alembert, whose countenance, contrary to all physiognomonical science, was one of the most common. To this I can make no answer, unless I had seen D'Alembert. This much is certain, that his profile, by Cochin, which yet must be very inferior to the original, not to mention other less obvious traits, has a forehead, and in part a nose, which were never seen in the countenance of any person of moderate, not to say mean, abilities.

OBJECTION VII.

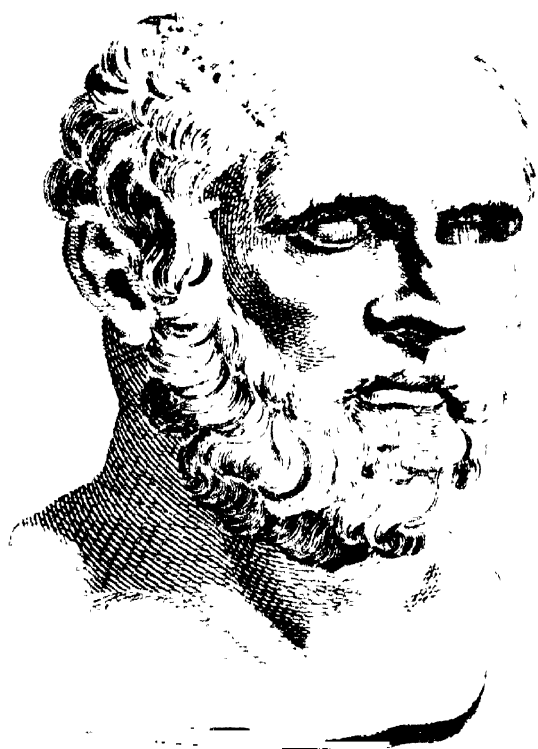
"We find very silly people with very expressive countenances."

ANSWER.

Who does not daily make this remark? My only answer, which I have repeatedly given, and which I think perfectly satisfactory, is, that the endowments of nature may be excellent; and yet, by want of use, or abuse, may be destroyed. Power is there, but it is power misapplied. The fire wasted in the pursuit of pleasure can no longer be applied to the discovery and display of truth—it is fire without light, fire that ineffectually burns.

I have the happiness to be acquainted with some of the greatest men in Germany and Switzerland; and I can, upon my honour assert, that, of all the men of genius with whom I am acquainted, there is not one who does not express the degree of invention and powers of mind he possesses in the features of his countenance, and particularly in the form of his head.

I shall only select the following names from an innumerable multitude. Charles XII., Louis XIV., Turenne, Sully, Polignac, Montesquieu, Voltaire, Diderot.—Newton, Clarke, Maupertuis, Pope, Locke, Swift, Lessing, Bodmer, Sultzer,



A STUDY.

Haller. I believe the character of greatness in these heads is visible in every well-drawn outline. I could produce numerous specimens, among which an experienced eye would scarcely ever be mistaken.

Will not the annexed head, Plate VII., though not one of the most determinate, impress every spectator with ideas of deep thought, and a spirit of inquiry?

ON DISSIMULATION, FALSEHOOD AND SINCERITY.

ONE of the most usual, and strong objections against physiognomy, is the universality, and excess of dissimulation among mankind. If we are able to answer this objection satisfactorily, we shall have gained a very material point.

Men, it is said, make all possible efforts to appear wiser, better, and honester than, in reality, they are. They affect the behaviour, the voice, the appearance of the most rigorous virtue. This is a part of their art; they study to deceive, till they are able to remove every doubt, destroy every suspicion that is entertained of their worth. Men of the most acute penetration, the greatest understanding, and even those who have applied themselves to the study of physiognomy, daily are, and shall continue to be deceived by their arts.—How, therefore, may physiognomy ever be reduced to a true and certain science?

I believe I have stated this objection in its full force. I will answer.

And, first, I am ready to grant it is possible to carry the art of dissimulation to an astonishing degree of excess; and by this art, the most discerning man may be amazingly deceived.

But although I most freely grant all this, I still hold this objection against the certainty of physiognomy, to be infinitely less important than some generally believe, and would induce others to believe it to be; and this, principally, for the two following reasons.

I. There are many features, or parts of the body, which are

not susceptible of dissimulation ; and, indeed, such features as are indubitable marks of internal character.

II. Because dissimulation itself has its certain and sensible tokens, though they may not be definable by lines or words.

I repeat, there are many features or parts of the body which are not susceptible of dissimulation ; and, indeed, such features as are indubitable marks of internal character.

What man, for example, however subtle, would be able to alter the conformation of his bones, according to his pleasure ? Can any man give himself, instead of a flat, a bold and arched forehead ; or a sharp indented forehead, when nature has given him one arched and round ?

Who can change the colour and position of his eye-brows ? Can any man bestow on himself thick, bushy eye-brows, when they are either thin, or wholly deficient of hair ?

Can any fashion the flat and short, into the well-proportioned and beautiful nose ?

Who can make his thick lips thin, or his thin lips thick ?

Who can change a round into a pointed, or a pointed into a round chin ?

Who can alter the colour of his eyes, or give them, at his pleasure, more or less lustre ?

Where is the art, where the dissimulation, that can make the blue eye brown, the grey one black, or if it be flat, give it rotundity ?

The same may be said of the ears, their form, position, distance from the nose, height and depth ; also, of the skull, which forms a large portion of the outline of the head ; and of the complexion, the skin, the muscles, and the pulse. These are each decisive marks of the temper and character of man, as we shall show in its place, or which, however, we easily may show, and as the least accurate observer must daily perceive.

How is it possible for dissimulation to exist in these, or many other of the external parts of the human body ?

Let the choleric, or the melancholy man labour how he may to appear phlegmatic, or sanguine, he will never be able to alter his blood, complexion, nerves, and muscles, or their different symptoms and marks.

An irascible man, however mild, however calm or placid a mien he may assume, cannot alter the colour and lowering of his eye, the nature and curling of his hair, or the situation of his teeth.

The weak man, however industrious, will be unable to alter the profile of his countenance, the lips excepted, and these but little. He never can make it resemble the profile of the great and wise man. He may wrinkle his forehead, or make it smooth, but the bones will continue the same. The fool is equally incapable of concealing the tokens of folly, as the truly wise man, the man of real genius, is of depriving himself of the marks of his clear, his piercing, his superior mind; for could he do so, he would no longer be a fool.

It will be still objected, that enough remains of the exterior parts of man, which are capable of dissimulation in a very high degree. Granted; but we cannot grant that it is impossible to detect such dissimulation.

No; for, in the second place, I believe that there is no kind of dissimulation but has its certain and sensible tokens, though they may not be definable by lines or words.

The fault is not in the object but in the observer, that these tokens remain unremarked.

I acknowledge that, to discern these tokens, an acute and practised eye is necessary; as, to define them, is, likewise, an excellent physiognomonical genius. I will, further, willingly grant they cannot always be expressed by words or lines, and drawing, yet they are discernible. Have effort, constraint, absence, and dissipation, those companions of deceit, no determinate, at least perceptible, marks?

“Un homme dissimulé veut il masquer ses sentimens? Il se passe dans son interieur un combat entre le vrai, qu'il veut cacher, et le faux qu'il voudroit presenter. Ce combat jette la confusion dans le mouvement de ressorts. Le cœur, dont la fonction est d'exciter les esprits, les pousse ou ils doivent naturellement aller. La volonté s'y oppose, elle les bride, les tient prisonniers, elle s'efforce d'en détourner le cours et les effets, pour donner le change. Mais il s'en echappe beaucoup, et les fuyards vont porter des nouvelles certaines de ce qui

se passe dans le secret du conseil. "Ainsi plus on veut cacher le vrai, plus le trouble augmente, et mieux on se decouvre."* I am of Dom Pernetty's opinion.

While I was writing this, a disagreeable incident happened, which is applicable to the subject. I know not whether it be for or against me.—Two young persons, about four and twenty, more than once, came before me, and most solemnly declared two tales, directly opposite, were each of them true? The one affirmed, "Thou art the father of my child." The other, "I never had any knowledge of thee." They both must be convinced that one of these assertions was true, the other false. The one must have uttered a known truth, the other a known lie; and thus the vilest slanderer, and the most injured and innocent person, both stood in my presence—"Consequently one of them must be able to dissemble, most surprisingly, and the vilest falsehood may assume the garb of the most injured innocence."—Yes, it is a melancholy truth.—Yet, on consideration, not so—for this is the privilege of the freedom of human nature, the perfection and honour of which alike consists in its infinite capability of perfection and imperfection; for imperfection to the actual free and moral perfection of man is its greatest worth. Therefore it is melancholy, not that vile falsehood can, but that it does, assume the appearance of suffering innocence.

"Well, but it has this power, and what has the physiognomist to answer?"

He answers thus:

Two persons are before me, one of whom puts no constraint upon himself, to appear other than he is, while the second is

* If a deceitful man wishes to conceal his thoughts, he is subjected to an internal struggle between the true, which would be hidden, and the false which endeavours to appear. This struggle puts the spirits into commotion, which are impelled by the heart, according to its function, to their natural state. The will opposes this impulse, restrains them, keeps them prisoners, and endeavours to turn the tide, and its effects, purposely to deceive. Many, however, will escape, and the fugitives bring certain intelligence of what is secretly passing in the council of the mind. Thus the greater the endeavour is to conceal truth, the more are the thoughts troubled, and discovered.

under the greatest constraint, and must, also, take the greatest care that this constraint shall not appear. The guilty is probably more daring than the innocent, but certainly the voice of innocence has greater energy, persuasive and convincing powers; the look of innocence is surely more serene and bright than that of the guilty liar.

I beheld this look, with mingled pity and anger, for innocence, and against guilt; this indescribable look that so expressively said, "And darest thou deny it?"—I beheld, on the contrary, a clouded and insolent look; I heard the rude, the loud, voice of presumption, but which, yet, like the look, was unconvincing, hollow, that with forced tones answered, "Yes, I dare." I viewed the manner of standing, the motion of the hands, particularly the undecided step, and, at the moment when I awfully described the solemnity of an oath, at that moment, I saw in the motion of the lips, the downcast look, the manner of standing of the one party; and the open, astonished, firm, penetrating, warm, calm, look, that silently exclaimed, Lord Jesus, and wilt thou swear!

Wilt thou believe me, O reader?—I saw, I heard, I felt, guilt and innocence.—Villainy, with a depressed, accursed,—I know not what.

The author of the memorial in behalf of the widow Gamm, truly says,

"Cette chaleur, si l'on pouvoit ainsi parler, est le pouls de l'innocence. L'innocence a des accents inimitables, et malheur au juge qui ne sçait point les entendre."*

"Quoi des sourcils! (says another Frenchman, I believe Montagne) Quoi des epaules! Il n'est mouvement qui ne parle, et un langage intelligible, sans discipline, et un langage public."†

I must not quit this important point without saying something further.

* This warmth may be called the pulse of innocence. The accents of innocence are inimitable; and woe be to the judge to whom they are unintelligible.

† What eyebrows! what shoulders! There is not a motion but what speaks an intelligible language, without instruction, a universal language.

As a general remark, it may be affirmed, honesty (or sincerity) is the simplest, yet the most inexplicable of things; a word of the most extensive sense, and the most confined.

The perfectly virtuous may be called a God, and the totally vicious, a Demon; but man is neither God nor Demon; he is man; no man is perfectly virtuous, nor wholly vicious.

Speaking of falsehood and sincerity, we must not consider these qualities in their purest and abstract state, but must call him sincere who is not conscious of any false and selfish views, which he endeavours to conceal; and him false who actually endeavours to appear better than he is, in order to procure some advantage to the detriment of others. This premised, I have still what follows to add concerning deceit and sincerity, as they relate to physiognomy.

Few men have been more deceived by hypocrites than myself; and if any person has just cause to state dissimulation as an objection against physiognomy, that cause have I. Yet the more I have been imposed upon, by an assumed mien of honesty, the more pertinaciously do I maintain the certainty of the science. Nothing can be more natural than that the weakest understanding must at length become cautious by suffering, and wise by experience.

My station obliged me to exert my whole powers in discovering the tokens of sincerity and falsehood; or, in other words, to analyze those obscure sensations, those true, untaught principles, which are felt at the first glance of a suspicious person, and firmly to retain those principles, contrary to the inclinations of a good heart, and a sound understanding, by which they would willingly have been rejected. My attempts to efface such impressions from my mind have always been to my own injury.

The hypocrite is never less capable of dissimulation than at the first moment while he remains perfectly himself, and before his powers of deception are excited. I maintain that nothing is, at the same time, more difficult, or more easy, than the detection of hypocrisy: nothing more difficult, so long as the hypocrite imagines he is observed; nothing more easy when

he supposes the contrary. Nothing, on the contrary, can be more easy to note and discover than honesty, since it is continually in its natural state, and is never under any constraint to maintain an appearance of the thing that it is not.

It must, nevertheless, be carefully remembered that timidity and bashfulness may raise, even in an honest countenance, the blush of insincerity. Timidity, and not dissimulation, may often make the person who relates an event, or intrusts another with the secret, unable to look him in the face. Yet the downcast look of the speaker continually makes a bad impression. We very rarely can refrain from suspecting insincerity; still it is weakness, timidity, imperfection: timidity which may easily become insincerity; for who are more disposed to be insincere than the timid? How quickly do they concede and accommodate themselves to the manners of all with whom they converse! How strong, how continual, to them, is the tempting spirit of conciliation! What was the falsehood, the perfidy of Peter, but timidity? The most inferior of men have strength, power, and instinct, sufficient to plan and practise deceit, and ensnare others, under an appearance of fidelity and friendship. Yet numberless men, not the rude and insensible, but the noble, the feeling, the finely organized, and, indeed, those the most, are in continual danger of acting with insincerity. They find themselves exposed, as it were, to a torrent of deceit, and may easily acquire the habit of not opposing the multitudes with whom they converse. They are often betrayed into flattery, contrary to the dictates of the heart, and often are driven to join the ridicule that is levelled at the virtuous, nay, possibly a friend.—Yet, no. Ridicule a friend!—whoever is capable of this possesses neither a feeling, a true, nor a noble mind. Ridicule and friendship are as distant as Lucifer and a cherub. Yet, alas! how easily may an honest, but weak and timid mind, be drawn to ridicule what is in itself honourable, sacred, and godlike!—How easily too may those who have not the power of denial make promises to two different persons, one of which they have only the power to keep; or assent to two contradictory propositions! Oh timidity! Oh, unworthy fear! You have made more

dissemblers and hypocrites than, even, ever were formed by selfishness and vice.

I must again repeat, fear and insincerity, vice, timidity, and falsehood, are frequently similar in their expressions. Whoever is grown grey in dissimulation, in whom timidity and pride are united, and are become habitual artifice, will never find it possible to diffuse around him the open, heartfelt emotions of sincerity. He may deceive; but in what manner? Men will say—"It is impossible he should express himself thus, and be insincere." But no man will say, "My heart is in unison with his," or "How much was my heart at ease in his company! How much more expressive was his behaviour, of faith and benevolence, than were his words!" Men will never speak thus, or, should they so speak, it will not be from conviction, from an internal, intuitive, sensation of indubitable truth. Glance of the eye! Smile of the mouth! Ye will betray the man, even though ye should not be remarked; though men should blindly determine not to see, to harden their hearts, forget, and remain in ignorance.

We must, at last, after repeated deception, reject reasoning, and be guided by the deep sensation, the disregarded conviction, we first feel of insincerity.

Where, ah! where, then, is clear, pure, open, unconstrained, disinterested sincerity? Where is the unreserved, unsuspecting, unchangeable, aspect of infantine simplicity and truth?

How great is the treasure of him who has made the discovery!—Sell all that thou hast, and buy the field that contains this pearl.

ON FREEDOM AND NECESSITY.

My opinion, on this profound and important question, is, that man is as free as the bird in the cage; he has a determinate space for action and sensation, beyond which he cannot pass. As each man has a particular circumference of body, so has he likewise a certain sphere of action. One of the unpar-

donable sins of Helvetius, against reason and experience, is, that he has assigned to education the sole power of forming, or deforming the mind. I doubt if any philosopher of the present century has imposed any doctrine upon the world so insulting to common sense. Can it be denied that certain minds, certain frames, are by nature capable, or incapable, of certain sensations, talents, and actions?

To force a man to think and feel like me, is equal to forcing him to have my exact forehead and nose; or to impart unto the eagle the slowness of the snail, and to the snail the swiftness of the eagle: yet this is the philosophy of our modern wits.

Each individual can but what he can, is but what he is. He may arrive at, but cannot exceed, a certain degree of perfection, which scourging, even to death itself, cannot make him surpass. Each man must give his own standard. We must determine what his powers are, and not imagine what the powers of another might effect in a similar situation.

When, oh! men and brethren, children of the common father, when will you begin to judge each other justly? When will you cease to require, to force, from the man of sensibility the abstraction of the cold and phlegmatic; or from the cold and phlegmatic the enthusiasm of the man of sensibility? When cease to require nectarines from an apple tree, or figs from the vine? Man is man, nor can wishes make him angel; and each man is an individual self, with as little ability to become another self as to become an angel. So far as my own sphere extends, I am free; within that circle can act. I, to whom one talent only has been intrusted, cannot act like him who has two. My talent, however, may be well or ill-employed. A certain quantity of power is bestowed on me, which I may use, and, by use, increase, by want of use, diminish, and, by misuse, totally lose. But I never can perform, with this quantity of power, what might be performed with a double portion, equally well applied. Industry may make near approaches to ingenuity, and ingenuity to genius, wanting exercise, or opportunity of unfolding itself; or, rather, may seem to make these approaches: but never can industry supply total absence

of genius or ingenuity. Each must remain what he is, nor can he extend or enlarge himself beyond a certain size : each man is a sovereign prince ; but, whether small or great, only in his own principality. This he may cultivate so as to produce fruits equal to one twice as large, that shall be left half uncultivated. But, though he cannot extend his principality, yet, having cultivated it well, the lord of his neighbour's may add that as a gift. Such being freedom and necessity, it ought to render each man humble, yet ardent ; modest, yet active.—Hitherto and no farther—truth, physiognomy, and the voice of God, proclaim aloud to man, *Be what thou art, and become what thou canst.*

The character and countenance of every man may suffer astonishing changes ; yet, only to a certain extent. Each has room sufficient : the least has a large and good field, which he may cultivate, according to the soil ; but he can only sow such seed as he has, nor can he cultivate any other field than that on which he is stationed. In the mansion of God, there are, to his glory, vessels of wood, of silver, and of gold. All are serviceable, all profitable, all capable of divine uses, all the instruments of God : but the wood continues wood, the silver silver, the gold gold. Though the golden should remain unused, still they are gold. The wooden may be made more serviceable than the golden, but they continue wood. No addition, no constraint, no effort of the mind, can give to man another nature. Let each be what he is, so will he be sufficiently good, for man himself, and God.—The violin cannot have the sound of the flute, nor the trumpet of the drum. But the violin, differently strung, differently fingered, and differently bowed, may produce an infinite variety of sounds, though not the sound of the flute. Equally incapable is the drum to produce the sound of the trumpet, although the drum be capable of infinite variety.

I cannot write well with a bad pen, but with a good one, I can write both well and ill. Being foolish I cannot speak wisely, but I may speak foolishly although wise. He who nothing possesses, nothing can give ; but, having, he may give, or he may refrain. Though, with a thousand florins, I cannot



buy all I wish, yet am I at liberty to choose, among numberless things, any whose value does not exceed that sum. In like manner, am I free, and not free. The sum of my powers, the degree of my activity, or inactivity, depend on my internal and external organization, on incidents, incitements, men, books, good or ill-fortune, and the use I may make of the quantity of power I possess. "It is not of him that willeth, or of him that runneth, but of God that sheweth mercy. Nor may the vessel say to the potter, why hast thou made me thus? But the righteous lord reapeth not where he hath not sowed, nor gathereth where he hath not strewed. Yet with justice he demandeth five other talents, from him who received five, two from him who received two, and one from him who received one."

ADDITIONS.

It would be an absurd and ridiculous pretension to define only the outlines of the annexed heads, with all their significations. Yet, something, after repeated observation, may, with certainty, be said, and referred to further proof.

PLATE VIII.

Fig. 1.—A great and active mind, with high retentive faculties. The sketch and form of the eye leads us to suppose any object quickly seized by, and firmly fixed in, the memory. Fig. 2. Will not so easily adopt an opinion as the former—is only susceptible of feeling in the moments of devotion.—Nothing insidious, or deceitful, can be discovered in this countenance.

Fig. 3.—A countenance, which, to eternity, never would busy itself with abstractions, calculations, and classifications: wholly addicted to sensual delights; capable of all the arts, and errors, of love; of the highest sensations; and of the lowest and most licentious. Probability is that it would contain itself in the medium between these two extremes.

Fig. 4.—A countenance pleased with fidelity—a lover of order; but difficult to renounce an opinion once imbibed.

Fig. 5.—Will probably remain in a state of mediocrity: its prudence might become modest timidity; but never can it attain the active sphere of the hero.

Fig. 6.—Rich in ingenuity—quick of perception; but not deep in research—susceptible of moral and sensitive ideas in which it delights.—Scarcely capable of punctual activity, and love of accuracy.

Fig. 7.—A countenance of rapid action and powers, ever busied in philosophy and poetry, and notwithstanding the coldness of the mouth, seldom capable of calm consideration.

Fig. 8.—Characteristic of economy. Totally incapable of poetical sensibility.—Pursues its plans with cool firmness, without once busying itself with objects beyond its sphere.

Fig. 9.—The countenance of a painter—enthusiastic—capable of working with quickness, softness, and intelligence; but not of the minute labour of accuracy.

Fig. 10.—Never will man with such a profile become eminent in any art or science.—He will unite the love of order and industry, truth and goodness. and, in a state of mediocrity, will become a most useful and intelligent man.

Fig. 11.—The countenance of a hero—active—alike removed from hasty rashness and cold delay.—Born to govern.—May be cruel, but scarcely can remain unnoticed.

Fig. 12.—Neither hero, mathematician, nor statesman: a rhymer, perhaps, or a wrangling lawyer.

Fig. 13.—This profile denotes open honesty, or belies its conformation.—May attain an eminent degree of good taste, but never can be great, when bodily strength and constitutional courage are requisite.

Fig. 14.—A great countenance.—Will establish, and extend, his power in those regions into which he once has penetrated.—Heroism in every feature, from the forehead to the beard.—A mouth of amazing cool fortitude—ready to oppress others, difficult to be oppressed himself.

ON THE HARMONY BETWEEN MORAL AND CORPOREAL BEAUTY

It has been asked, is there any visible, demonstrable, harmony and coincidence, between moral and corporeal beauty, and between moral and corporeal deformity? Or, if there be any real dissonance and disagreement, between moral beauty and corporeal deformity, and between moral deformity and corporeal beauty?

Millions of nature's works will exclaim—"How may this be denied!"

Yet is it necessary this should be demonstrated. May the reader hear, and patiently consider, what I have to say! The time, I hope, will come, nay, I might almost promise the time shall come; a better time, when every child shall laugh that I was obliged to demonstrate this. Laugh, perhaps, at the age; or, which is more noble, weep, to remember that there ever were men who required such demonstration.

Let those who are willing listen to the voice of truth. I can but stammer some of the documents she has taught me.

Truth, whether or not received as such, still is truth. It is not my declaration that makes that true which is true; but, it being true, I will speak.

It being granted that man is the work of supreme wisdom, is it not infinitely more conformable to wisdom that a harmony between physical and moral beauty rather should than should not exist; and that the Author of all moral perfection should testify his high good pleasure by the conformity between the mental and bodily faculties? Let us only suppose the reverse.—Who could believe in infinite wisdom and goodness, and support the thought that, not by accident, or only under certain circumstances, but that it was a general law of nature, that where the highest moral perfection was, there all physical imperfection should be; that a man the most virtuous should be the most deformed; and that he who was the most exalted, most noble, most magnanimous, and greatest benefactor to, should be the most deformed of, his species; that God should

deny all beauty to virtue, lest it might be thereby recommended; that what was most loved by the Deity, and was in itself most lovely, should be stamped with the seal of divine disapprobation?—Oh brother, friend of virtue, fellow adorer of supreme wisdom, which is pure goodness, who could support this, I had almost said, blasphemous supposition?

Let us imagine a like dissonance between the capacity for receiving knowledge and the conformation of the body. Can it be thought agreeable to eternal wisdom to impress the marks of stupidity on that body in which understanding resides, and is displayed? This, surely, never can be supposed. Yet how infinitely less depends upon this than upon the former kind of harmony! How infinitely more incumbent was it on the Author of nature to display and perfect the moral, rather than the intellectual, part of man!

Again, who will suppose it consonant to divine wisdom to give the form and appearance of the most strong to the weakest body, and of the most weak to the strongest? (I speak not of accidents and exceptions, but of the general course and constitution of nature.) Yet would such dissimulation, such unworthy juggling, be wisdom and worth, compared with that conduct which should place an evident disagreement, throughout all nature, between physical and moral beauty?

I am, notwithstanding, willing to own that such metaphysical reasoning, however conclusive it may appear, to certain persons, is not always incontrovertible. Facts, the actual state of things in nature, must decide; consequently observation and experiment are requisite.

First, I maintain, what the most inaccurate observer of the human countenance can no longer deny, that each state of the human mind, and of internal sensation, has its peculiar expression in the face. Dissimilar passions have not similar expressions, neither have similar passions dissimilar expressions.

I maintain, what also no moralist will deny, that certain states of mind, certain sensations, and inclinations, are ardent, beautiful, noble, sublime, and that they inspire all feeling hearts with pleasure, love and joy; that others, on the con-

trary, are totally opposite, or repugnant ; disgusting, hateful, and terrifying.

I maintain, what is manifest to every eye, however inexperienced, that there is beauty, or deformity, in the features of the face. (At present, I shall confine myself to this.) In vain are the singular objections that have been made against the actual beauty of the body, and its ever true and consistent principles.—Place a handsome and an ugly man beside each other, and no person will be found to exclaim of the first, How ugly ! or of the last, How handsome ! Let the handsome man disfigure his countenance by grimace ; and people of all nations, beholding him, would pronounce him ugly and disgusting ; and, recovering his form, would declare he had a handsome, intelligent, a beautiful countenance.

The result of this will be, that,

The passions of the mind produce their accordant effects on the countenance.

There are such things as moral beauty and deformity ; dispositions, qualities, which attract good and ill-will.

There are such things as corporeal beauty and deformity, in the features of the human countenance.

We have now to consider whether the expressions of moral beauty are corporeally beautiful, and the expressions of corporeal deformity corporeally deformed ; or, reversing the proposition, whether the expression of moral beauty is deformity, and of moral deformity beauty !—Or are the expressions of moral qualities neither beautiful nor deformed ? Or, are they, without sufficient cause, sometimes beautiful, sometimes deformed ?

Let us, for example, take the instantaneous expressions of the mind, when it is impassioned. Let the countenances of the good and the wicked, the sincere and the deceitful man be taken, and shown to a child, a peasant, a connoisseur, or to any indifferent person. Let a drawing be made at the moment when a noble, and a mean action are performing. Then let it be asked which of the countenances are beautiful ; which most beautiful ; which most deformed ; and it will be seen that, child, peasant, and connoisseur, will agree in pronouncing the

same countenance most beautiful, and the same most deformed.

I next inquire, of what passions, what states of mind, are those most deformed and most beautiful countenances the expressions? From this inquiry it will be found that the most deformed expressions also betoken the most deformed states of mind.

The same is true of all the innumerable shades and combinations of morally beautiful, and morally deformed, states of mind, and their expressions.

Thus far there appears to be little difficulty in the inquiry ; and the next step is as little difficult.

Each frequently-repeated change, form, and state of countenance, impresses, at length, a durable trait on the soft and flexible parts of the face. The stronger the change, and the oftener it is repeated, the stronger, deeper, and more indelible is the trait. We shall hereafter show that the like impression is made in early youth, even on the bony parts.

An agreeable change, by constant repetition, makes an impression on, and adds a feature of durable beauty to, the countenance.

A disagreeable change, by constant repetition, makes an impression on, and adds a feature of durable deformity to, the countenance.

A number of such beautiful changes, when combined, if not counteracted, impart beauty to the face ; and many deformed changes impart deformity.

We have before observed that morally beautiful states of the mind impart beautiful impressions.

Therefore the same changes, incessantly repeated, stamp durable expressions of beauty on the countenance.

Morally deformed states of mind have deformed expressions ; consequently, if incessantly repeated, they stamp durable features of deformity.

They are, in proportion, stronger, and deeper, the oftener, and the stronger, the expressions peculiar to the supposed state of mind take place.

There is no state of mind which is expressed by a single

part of the countenance, exclusively. Should there be passions which are expressed more forcibly by this, than by that feature of the face ; which effect strong changes in one part, and are scarcely perceptible in another ; still we shall find, from attentive observation, that, in all the passions of the mind, there is no yielding feature of the countenance which remains unchanged. Whatever is true of the effects of one expression upon any feature, or part of the countenance, is true of all. In deformed states of mind, they all change to greater deformity, and in beautiful states, to superior beauty. The whole countenance, when impassioned, is a harmonized, combined expression of the present state of the mind.

Consequently, frequent repetitions of the same state of mind, impress, upon every part of the countenance, durable traits of deformity or beauty.

Often repeated states of the mind give hability. Habits are derived from propensities, and generate passions.

The foregoing propositions, combined, will give the following theorem :

The beauty and deformity of the countenance is in a just and determinate proportion to the moral beauty and deformity of the man.

The morally best, the most beautiful.

The morally worst, the most deformed.

The torrent of objection now bursts all bounds ; I hear its roar ; it rushes on, rapid and fearful in its course, against my supposed poor hut, in the building of which I had taken such delight.—Treat me not, good people, with so much contempt ; have patience : mine is not a hut raised on a quicksand, but a firm palace, founded on a rock, at the foot of which the torrent, dreadful as it is, shall furiously foam in vain. The confidence of my speech will, I hope, be pardoned. Confidence is not pride ; prove my error, and I will become more humble. An objector loudly exclaims, “ This doctrine is in contradiction to daily experience. How numerous are the deformed virtuous, and the beautiful vicious ! ” — Beautiful vicious ! Vice with a fair face ! Beauty of complexion, or beauty of

feature; which is meant?—But I will not anticipate. Hear my answer.

I. In the first place, this objection is inapplicable. I only affirm virtue beautifies, vice deforms. I do not maintain that virtue is the sole cause of human beauty, or vice of deformity; such doctrine would be absurd. Who can pretend there are not other more immediate causes of the beauty or deformity of the countenance? Who would dare, who would wish to deny that, not only the faculties of the mind, but the original conformation in the mother's womb, and also education, which depends not on ourselves, rank, sickness, accident, occupation, and climate, are so many immediate causes of beauty and deformity among men? My proposition is perfectly analogous to the axiom, that virtue promotes worldly welfare, and that vice destroys it. Can it be any real objection to this truth, though there are many thousands of the virtuous wretched, and of the wicked prosperous? Is any thing more meant, than that, though there are, indeed, many other inevitable and co-operating causes of happiness and unhappiness, as well as virtue and vice, yet morality is among others one of the most active and essential? The same reasoning will apply to the proposition concerning physiognomy. Virtue beautifies, vice deforms; but these are not the sole causes of beauty and deformity.

II. With respect to experience, if we examine accurately, we shall find that much is to be deducted from this part of the objection. I am inclined to believe that experience will be found favourable to our doctrine. Is it not frequently said, "I allow she is a handsome woman, but she does not please me; or, even, she is disagreeable to me?" On the contrary, we say, "He is an ordinary man; notwithstanding which, I liked his countenance at the first sight: I felt myself prejudiced in his favour." On inquiry, it will be found that the beauty we could not love, and the deformity with which we were pleased, incited our antipathy and sympathy by the beautiful or amiable qualities of the mind which had been impressed upon the countenance.

Since the pleasing traits of an ugly face, and the displeasing

of a beautiful, have been so prominent as to act more powerfully upon us than the others all combined, is not this a proof that these lines of beauty are more excellent, more expressive, more noble, than those which are more corporeal ?

Let it not be said that such sympathies and antipathies are raised by frequent conversation, and after the beauties or deformities of the mind are discovered. How often are they incited at the first view ! Neither let it be affirmed that this happens in consequence of conclusions drawn concerning the disposition of the person ; it having previously been experienced that, in similar instances, those who had like features, notwithstanding their ugliness, were good ; and others, with certain disagreeable traits, notwithstanding their beauty, were bad people. This is frequently the case, it is true ; but this does not invalidate our proposition. They are equally consistent. Children will convince us how little forcible this objection is, who, previous to experience, will look steadfastly, and with pleasure, on a countenance which is the reverse of corporeally beautiful, but which is impressed with the traits of a beautiful mind ; and will, when the contrary is the case, so often begin violently to cry.

III. In the third place, it is necessary properly to define the words.

Were my proposition stated thus, without all qualification—“That virtue is beautiful, and vice corporeally deformed,”—nearly as many objections would be raised as there are various opinions concerning the words virtue and vice, moral good and evil. The courtier, who pronounces every man virtuous who is not flagrantly vicious ; the weak bigot, who declares all is evil that is not good according to his model ; the officer, who esteems the man of honour, and the soldier obedient to discipline, to be the most virtuous ; the vulgar, who account all virtuous that are not guilty of the grossest sins ; the peasant, who remains virtuous as long as no warrant brings him before the justice of the peace ; the narrow moralist, who holds nothing to be good that is not acquired by rigid abstinence, with whom virtue is absolute stoicism ; each, and all of these, according to their several conceptions, will rise up and witness against a proposition so indeterminate, so replete with paradox.

The objector, however, ought to have remarked that I here understand the words virtue and vice in their most extensive signification; or that I am, properly, speaking only in general of moral beauty and deformity. I class with the former, all that is noble, good, benevolent, or tending to effect good purposes, which can have place in the mind; and, in the latter, all that is ignoble, evil, mean, and inimical.

It may happen that one possessed of many excellent qualities, and who long has practised virtue, at length may yield to the force of passion, and, in so great a degree, that all the world, according to the general sense of the word, may justly pronounce him vicious. Will it therefore be said, "There is vicious beauty! Where is your harmony between virtue and beauty?"

Has it not been already premised that such a person had excellent dispositions, and much good, and that he had long encouraged and established the goodness of his character?

He therefore had, and still has, goodness worthy of emulation; and the more habitual it is to him, the deeper root the first virtuous impressions took, the more conspicuous and firm are the traits of beauty imprinted upon his countenance. The roots and stem still are visible, though some alien branch may have been ingrafted. The soil and its qualities are apparent, notwithstanding that tares have been sown among the wheat. Is it not, therefore, easy to conceive that the countenance may continue fair, although the man has yielded to vice? This but confirms the truth of our proposition.

Indeed, an eye but little experienced will discover that such a countenance was still more beautiful, previous to the dominion of this passion; and that it is, at present, in part deformed. How much less pleasing, alas! how much more harsh, and disagreeable, than formerly, though it may not have arrived at that state which Gellert describes!

His morn of youth how wondrous fair!
 How beauteous was his bloom!
 But ah! he stray'd from virtue's paths,
 And pangs his life consume.

His wasted form, his livid eye,
His haggard aspect pale,
Of many a hidden, hideous vice,
Recount a fearful tale.

I have known handsome, and good young men, who, in a few years, by debauchery and excess, have been totally altered. They were still generally termed handsome, and so, indeed, they were, but, good God ! how different was their present from their former beauty !

Men, on the contrary, may be found with ignoble dispositions and passions, the empire of which has been confirmed by education. They may, for years, have been subject to these passions, till they have become truly ugly. Such persons may, at length, combat their vices, with their whole force, and sometimes, obtain no small victory. They, from the best of motives, may restrain, and even eradicate, the most glaring ; and, in the strictest sense of the word, may be called truly virtuous. There is a moral judge, whose decision is infinitely superior to ours, that will behold, in such persons, greater virtues than in any who are by nature inclined to goodness. These, however, will be brought as examples of the deformed virtuous. So be it ; such deformities, nevertheless, are only faithful expressions of the vices which long were predominant, and the multitude of which do but enhance the worth of present virtue. How much greater was the deformity of the features before the power of this virtue was felt, and how much more beautiful have they since become ! Socrates, who is brought as an example by all physiognomists, and their opponents, may here most properly be cited ; but to him a separate fragment must be dedicated.

Let it be further considered—there are a multitude of minute, mean, disgusting thoughts, manners, incivilities, whims, excesses, degrading attachments, obscenities, follies, obliquities of the heart, which, singly, or collectively, men are far from denominating vice ; yet a number of such, combined, may greatly debase and deform the man. While he remains honest in his dealings, without any notorious vice, and adds to this something of the economy of the citizen, he will be called

a good fellow, an excellent fellow, against whom no man has any thing to allege; and, certainly, there are great numbers of such good, ugly, fellows.—I hope I have been sufficiently explicit on this subject.

IV. In the fourth place, it is necessary to take a more distant view of the harmony between moral and corporeal beauty, by which, not only many objections will vanish, but the subject on which we treat will, also, become more interesting.

We must not only consider the immediate effects of morality and immorality, on the beauty of the human countenance, but their immediate consequences, as they relate to the general corporeal beauty or deformity of the human race. I walk in the multitude, I contemplate the vulgar; I go through villages, small towns, and great, and every where, among all ranks, I behold deformity; I view the lamentable, the dreadful ravages of destruction.

I constantly find that the vulgar, collectively, whether of nation, town, or village, are the most distorted.

I am afflicted at the sight of ugliness, so universal; and my wounded soul, my offended eyes, wander till they find some man, but moderately handsome, on whom they are fixed; although he by no means is the perfection of human beauty. That beauteous image of happiness haunts me, which man might possess, but from which man, alas! is so remote.

How often do I meditate on this, the most beauteous of all races, the noblest in its face, and ask, why is it thus sunken in deformity, in the abyss of abominations?

The more I reflect, the more I find that men individually, as well as the whole race, contribute to produce this degradation; and, consequently, that man has the power of becoming more beautiful, more perfect: the more too am I convinced that virtue and vice, with all their shades, and in their most remote consequences, are beauty and deformity. This is doubly proved.

And first, a relaxation of morality increases in a thousand instances, great and small, a degradation and ignoble debasement, while moral powers, energy, activity, and the ardour of imitation, produce the contrarv, and generate every disposition

to the beautiful and the good; and, consequently, to their expressions.

Degradation is gradual, and manifests itself in innumerable distortions, proportionate to the predominant vices, if not counteracted by some more just and ardent incitement to perfection.

Wherever, on the contrary, virtue and philanthropy reign, without adverting to the immediate pleasing effects, how beautiful, how prominent is the picture they imprint, how attractive are the added traits! The real philanthropist is active, mild, gentle; not timid, indolent, stupid, abject, capricious; not—in short, I might enumerate a hundred negative and positive qualities, which beautify the human countenance, the earlier this philanthropy, this supreme of virtues, this soul of every virtue, is awakened in the mind, even though but feebly awakened, by which it may produce its various beautiful effects.

What still is more conclusive, respecting this question, and removes most objections, is that—virtue and vice, morality and immorality, in their most extensive signification, have numerous immediate consequences in rendering the forms of children ugly or beautiful. How justly, hence, may we answer such questions as—“Wherefore has this child, which, from infancy, has been educated with so much care, and is itself so tractable and virtuous, this child so much better than its father who died while it was an infant, still so much of the disgusting and the hateful in its countenance?”—The question ought to be, why has it retained so much, why inherited so much from its parent?

I know no error more gross or palpable than the following, which has been mentioned by such great men. “Every thing in man depends on education, instruction, and example; and nothing on organization, and the original formation of the body; for these latter are alike in all.”

Helvetius has, in his great enthusiasm for the improvement of the human race, that is to say, of education, carried this doctrine so far, contrary to the most evident experience, that, while I read, I scarcely could believe my eyes.

I shall have various opportunities, in the following fragments, to speak of propositions that relate to this subject.

At present thus much only.

It will be as difficult to find any two children that perfectly resemble each other, as it would be to find any two men.

Let a child be taken from a mother, who is not void of sensibility; let her but attentively observe it, for two minutes after its birth, and let it be placed among a hundred other children of the same town or district; no matter though the inhabitants bear the most general resemblance to each other; she still would, certainly, soon select it from among the hundred.

It is likewise a fact universally acknowledged, that new born children, as well as those of riper growth, greatly resemble their father or mother, or sometimes both, as well in the formation of the body as in particular features.

It is a fact, equally well known, that we observe, in the temper, especially of the youngest children, a striking similarity to the temper of the father, or of the mother, or sometimes both.

How often do we find in the son the character, constitution, and most of the moral qualities of the father! In how many a daughter does the character of the mother revive! Or the character of the mother in the son, and of the father in the daughter!

As a proof that character is not the result of education, we need but remark, that brothers and sisters, who have received the same education, are very unlike in character. Helvetius himself, who allows so little to the primary qualities and dispositions of children, by the very rules and arts he teaches, to cherish or counteract the temper, as it unfolds itself, grants, in reality, that moral propensities are absolutely different in every individual child.

And how much soever such original properties of constitution and temper, such moral propensities, may be modified by education; how possible soever it may be to render the worst valuable; yet is it indubitable that some dispositions, although they all, in a certain sense, are good, are generally confessed by men to be originally good in gradation: that some among

them, under equal circumstances, are more pliable, docile, and capable of improvement ; and that others are more obstinate, and less manageable. The guilt or innocence of the child is not here called in question. No rational man will maintain that a child, even with the worst dispositions, has, therefore, any moral turpitude.

We have proved, as was incumbent on us,

That features and forms are inherited ;

That moral propensities are inherited.

The above propositions having been demonstrated, who will any longer doubt that a harmony exists between the inherited features and forms, and the inherited moral propensities ?

This being ascertained, and since the deformities of the mind, and consequently of the body, and of the body, consequently of the mind, may be inherited, we have obtained the most conclusive reason why so many men, born handsome, degenerate, whose deformity is yet by no means of an extreme degree ; and, in like manner, why so many others, born ugly, improve by becoming virtuous ; and who, yet, are by no means so handsome as some who are far less good.

We cannot but remark how eternally prominent is the harmony between moral and corporeal beauty, and how it is established by the foregoing proofs.

Let us suppose men of the most beautiful and noblest form, and that they, and their children, become morally degenerate ; abandon themselves to their passions, and progressively, become more and more vicious. How will these men, or their countenances at least, be, from generation to generation, deformed ! What bloated, depressed, turgid, stupid, disfigured, and haggard features ! What variety of more or less gross, vulgar, caricatures, will rise in succession, from father to son ! Deformity will increase. How many of the children, at first, the perfect images of their degenerate parents, will, by education, become, themselves, still more degenerate, will display fewer tokens of goodness, and more early symptoms of vice !—How deep in degeneracy, how distant, is man, from that perfect beauty with which, by thy fatherly mercy, oh God ! he was at first endowed ! How is thy image deformed by sin. and

changed even to fiend-like ugliness ; ugliness, which afflicted benevolence scarcely dares contemplate ! Licentiousness, sensuality, gluttony, avarice, debauchery, malignity, passions, vices, what deformities do you present to my sight ! How have you disfigured my brother ! *Hence Savatin Consider*

Let us add to this an inseparable truth, which is that, not only the flexible and the solid parts of the countenance, but, also, the whole system, bones, and muscles, figure, complexion, voice, gait, and smell, every member corresponding with the countenance, may be vitiated and deformed, or rendered more beautiful. Let us remark this, and preserve, by drawing, what we remark ; or rather let us have recourse to living examples. Let us compare the inhabitants of a house of correction, where we find the stupid, the indolent, and the drunken, with some other society, in a more improved state. However imperfect it may be, yet will the difference be visible. Let them be compared to a society of enthusiasts, or a club of mechanics, and how lively will the testimony be in favour of our proposition ! Nay more, it will awaken feelings for ourselves, and others, which, however afflicting they may be, still, will be salutary ; and this is the very end I wish to obtain.

But man is not made only to fall ; he is again capable of rising to an eminence higher than that from which he fell. Take the children of the most ordinary persons, let them be the exact image of their parents ; let them be removed, and educated in some public, well-regulated seminary ; their progress from deformity towards beauty will be visible. Arrived at the state of puberty, let them be placed in circumstances that shall not render the practice of virtue difficult, and under which they shall have no temptations to vice ; let them intermarry ; let an active impulse to improvement be supposed ; let only a certain portion of care and industry, though not of the highest kind, be employed in the education of their descendants, and let these descendants continue to intermarry ; what a handsome race of men will the fifth or sixth generation produce, if no extraordinary accidents intervene ! Handsome, not only in the features of the countenance, but in the solid parts of the head, in the whole man, accompanied by content-

ment, and other virtues. Industry, temperance, cleanliness, are produced; and, with these, if some care be taken in education, regular muscles, also a good complexion, a well-formed body, suppleness, activity; while the deformities which are the consequence of infirmities, and a feeble constitution, will be prevented; since these good properties, these virtues, are always attended by health, and a free growth of the limbs.—In short, there is no part of corporeal beauty, no feature of man, which virtue and vice, in the most extensive sense, may not influence.

What benevolent heart but must rejoice at the recollection! How great is the power which God has given to beauty over the heart of man! What are thy feelings, oh man of benevolent sensibility, when thou beholdest the sublime works of antiquity, when thou viewest the divine creations of men and angels, by Raphael, Guido, Mengs, West, Fuseli! Speak, what are thy emotions, how ardent thy desires for the improving, the beautifying, the ennobling of our fallen nature?

Promoters, lovers, and inventors of the finest arts, and the sublimest sciences; ye wealthy, who merit gratitude for the rewards you bestow on the works of genius, and ye, sons of genius, by whom these works are produced, attend to this truth.—You are in search of perfection. For this you deserve our thanks. Would you render man the most perfect, the most beautiful of objects, deformed?—Oh no!—Prevent him not, therefore, from being good. Be not indifferent whether he be good or evil; but employ those divine powers with which you are endowed, to render him good, so shall you render him beautiful.

The harmony of virtue and beauty, of vice and deformity, is an extensive, a vast, a noble field for the exercise of your art. Think not you can make man more beautiful without making him better. The moment you would improve his body and neglect his mind, the moment you would form his taste at the expense of his virtue, you contribute to render him vicious. Your efforts will then be in vain. He will become deformed, and his son, and his son's son, shall continue to degenerate. Your labours then how erroneous!

When, oh artists ! will you cease to seek reputation by toys and tricks, or to what purpose ? It is as though he who would build a palace should employ his carver, or his gilder, as an architect.

Do you hope to form the taste by licentious imagery ? You hope in vain ; it is as though you would teach your sons continence by reading them obscene lectures, the tendency of which is but to inflame the passions.

Of this enough.

I shall conclude with a text of sublime consolation to myself and all others who have good reason to be dissatisfied with many parts of the form and physiognomy of themselves, which, perhaps, are incapable of improvement, and who yet strive after the perfecting of the inward man.

“ It is sown in dishonour, it is raised in glory.”

ADDITIONS.

NUMEROUS traits of beauty and deformity are too minute to be traced by the pencil or the engraver ; and whenever they can be made visible upon paper, they must, then, be strong, indubitable, and convincing.

PLATE IX.

Nature forms no such countenance ; at least, no such mouth.—Vice only can thus disfigure.—Rooted unbounded avarice.—Thus does brutal insensibility deform God's own image.—Enormous depravity has destroyed all the beauty, all the resemblance. Can any benevolent, wise, or virtuous man, look, or walk, thus ?—Where is the man, however unobservant, daring enough to maintain the affirmative ?

PLATE X.

A degree still more debased—a countenance by vice rendered fiend-like, abhorrent to nature, in which falaciousness is sunken almost below brutality.—Every spark of sensibility, humanity, nature, is extinguished.—Distortion, deformity in

excess—and though sensuality should not appear with this particular kind of ugliness, yet, may it not incur ugliness still more dreadful?—Whoever has frequently viewed the human countenance in houses of correction and jails, will often scarcely believe his eyes, will shudder at the stigmas with which vice brands her slaves.

PLATE XI.

Here are traits of drunkenness combined with thoughtless stupidity. Who can look without disgust? Would these wretches have been what they are, had they not, by vice, erased nature's marks?—Can perversion be more apparent than in the middle profile? Fig. 3—the last stage of brutal corruption, apparent most in the under part of the male, Fig. 6; and in the forehead, and nose of the female, Fig. 5, (the ears not included). Can any supposition be more absurd than that such a countenance should be the abode of a wise, a virtuous, or an exalted mind?

We turn with horror from nature thus debased, and rejoice that millions of people afford not any countenance so abominable.

PLATE XII.

What heart can sympathize with any one of these countenances? Who will expect from any one of them perpetual virtue, pure love, noble benevolence, or the high efforts of genius?

1. Immoveable icy coldness, without a spark of sensibility.
2. Rudeness, phlegm; false, feeble, dull, ridicule.
3. The contempt of a vulgar girl.
4. Sensual desire, without individual love.
5. Ogling of a low, crafty sensualist.
6. Chagrin of contempt returned.
7. Perfect levity.
8. Moral relaxation.
9. Malignity, ignorance, brutal lust.
- 10, 11. Anger—contempt—the rage of an offended villain, without great strength or courage. How much of the noble,

the prudent, the forbearing, the experience and worth of age, is visible in the posture and countenance of 12. And of the unfeeling, the rude, the contemptuous, in 13. Yet is the mouth too good for this posture, and this aspect.

PLATE XIII.

Fig. 1, 2.—The spirit of projecting—want of wisdom—brutal boasting wrinkle the countenance of 1. 2, Is the image of blood-thirsty cruelty; unfeeling, without a trait of humanity.

Fig. 3.—Virtue, noble simplicity, goodness, open confidence, are not discoverable here. Unbounded avarice, unfeeling wickedness, knavery unequalled, in the eye and mouth, eradicate every pleasing impression. It is possible this countenance might not have looked much better previous to its degradation, but vice only could produce the full effect we behold.

PLATE XIV

Fig. 1.—The visage of a satyr, distorted thus by sensuality.—Careless insensibility.—An excess of stupid brutality.

Fig. 2. — A countenance not remarkable for the beauty, but the harmony of its features—pleasing, because calm, dispassionate, benevolent, noble, wise. Let this countenance be compared with Fig. 4, 5, 6, and then, reader, be you friend or opponent, say whether you can doubt that vice distorts, deforms; or that virtue bestows that which charms, delights, and beautifies, if not the form, at least the features of the countenance. For, where is the virtue, which, as virtue, does not charm, and where the vice, which, as vice, does not deform? Grant me this, and I require no more.

Fig. 3.—Thus does a continual repetition of extreme contempt distort the mouth; thus infix itself with traits not to be effaced; thus deform a countenance which, not stigmatized by this vice, would probably have been amiable.

Fig. 4 to 7.—Let us ascend a few steps, and relieve ourselves with expressions of nobler passions. Who will not survey these four heads with internal sympathetic pleasure?





And wherefore? Because moral beauty, in action, is impressed upon each of these countenances. Thus only can the noble mind languish, weep, love; thus only can be agitated as in 4, 5, 6, 7.

SOCRATES.

The well-known judgment of the physiognomist Zopyrus, concerning Socrates—

“That he was stupid, brutal, sensual, and addicted to drunkenness—”

Has been repeatedly cited in modern times against physiognomy; but this science has been as repeatedly supported by the answer of Socrates, to his disciples, who ridiculed the judgment of the physiognomist.

“By nature I am addicted to all these vices, and they were only restrained, and vanquished, by the continual practice of virtue.”

Permit me to add something on this subject.

However insignificant, in itself, this anecdote may be, or though, like anecdotes in general, it should be but half true, yet is it pregnant with physiognomonical discussion.

Let us suppose it to be literal truth; what will be the consequence?

It will not militate against physiognomy, whatever it may do against the knowledge of Zopyrus.

Suppose that Zopyrus was mistaken, that he overlooked all traits of excellence, and dwelt upon the rude, the massy. How will this injure the science of physiognomy?

That physiognomist who, from his zeal for the science, should affirm, “I never err,” would be like the physician who, from the ardour of his zeal for the honour of his art, should affirm, “My patients never die.”

Whoever, because of one, or one hundred, errors of the physiognomist, should reject the science of physiognomy, would be like the man who, because there are ignorant physicians, or because that the patients of the greatest physicians die, should reject all physical aid.

But to come nearer to the point.

All antiquity, certainly, attests that Socrates had a very ordinary countenance.

All the busts of Socrates, however different from each other, still have a similarity of ugliness. To this we may add what was said by Alcibiades, who, certainly, was well acquainted with Socrates, as he also was with what was beautiful, and what deformed; "That he resembled the figure of Silenus."* I understand the remark of Alcibiades to refer to the general form of the countenance. We perceive there can be no doubt of the ugliness of Socrates.

Yet was Socrates, from all that we know concerning him, the wisest, best, most incomparable of men. Be this all granted; we shall ever carefully avoid denying what is highly probable in order to establish our own propositions.

"Consequently, the wisest and best of men had the countenance of the most stupid and debauched; or, rather, had a gross, rude, forbidding, ugly, countenance." How may this objection be answered?

I. The deformity of Socrates was, in the opinion of most who maintain the circumstance, a thing so remarkable, so extraordinary, that it was universally considered as a contradiction, an anomaly of nature.—Accurately examined, is this for or against physiognomy?—A direct contrary relation, between the external and internal, was expected. This want of conformity, this dissonance, produced general astonishment.—Let any one determine what was the origin of their general expectation and astonishment.

II. Were this dissonance as great as it has been asserted to be, it will only form an exception to a general rule, which will be as little conclusive against physiognomy, as a child born with twelve fingers would against the truth, that men have five fingers on each hand. We must allow there are unusual exceptions, mistakes of nature, errors of the press, if I may so speak, which as little destroy the legibility, and the explicability of the human countenance, as ten or

* It is difficult, says Winckelmann, for human nature to be more debased than in the figure of Silenus

twenty errors, in a large volume, would render the whole unintelligible.

III. This, however, is capable of a very different answer · and the best reply that I can make is, *that*—“ Characters, pregnant with strong and contending powers, generally contain in the great mass, the prominent features of the face, somewhat of severe, violent, and perplexed ; consequently are very different from what the Grecian artists, and men of taste, name beauty. While the signification, the expression, of such prominent features are not studied and understood, such countenances will offend the eye that searches only for beauty.” The countenance of Socrates is manifestly of this kind.

IV. In the study of physiognomy, it cannot be too much inculcated, nor too often repeated, by a writer on the science, that dispositions, and their development, talents, powers, their application and use, the solid and flexible parts, the prominent and fugitive traits must be most accurately distinguished, if we would form an accurate judgment on the human countenance. This appears to have been neglected in the judgment formed on the countenance of Socrates. Zopyrus, Alcibiades, Aristotle, most of the physiognomists with whom I am acquainted, all its opponents, nay, its very defenders, have, in this, been deficient.

To the unphysiognomical eye, the form of the countenance of Socrates might appear distorted, although the mutable features might have displayed celestial beauty.

A man of the best native inclinations may degenerate, and another with the worst may become good. The noblest talents may rust in indolence, and the most moderate, by industry, be astonishingly improved. If the first dispositions were excellent, it will require an acute observer to read their neglect in the countenance, especially if unimpassioned. In like manner, if they were unfavourable, it will require the most experienced eye to read their improvement. Original dispositions are most discoverable in the form of the solid and prominent parts ; and their development, and application, in the flexible features.—Whoever is accustomed to attend only to the flexible traits, and their motion, and has not, as often happens, devoted him-

self to the study of the solid parts, and permanent traits, he, like Zopyrus, in the countenance of Socrates, will neither discover what is excellent, and characteristic of the disposition, nor the improvement of what may have been apparently bad ; consequently his judgment must be erroneous. It is incumbent upon me to make this evident. Be it supposed that the great propensities of Socrates were prominent in his countenance, though it were rude and unpleasing, and that these permanent features were not studied, but that the gross, rude, massy traits met the acute eye of the Græek, who was in search of beauty alone. Be it further supposed, as each observer will remark, that the improvement of all, which may be denominated bad in the disposition, is only visible when the features are in action. Nothing will then be more probable than physiognomonical error, or more plausible than false conclusions against the science.

V. I have repeatedly spoken of good and bad dispositions : the elucidation of my subject requires that I should here explain myself with greater accuracy.

A man born with the happiest propensities or dispositions may become bad ; or with the most unfortunate, may, after his own manner, become good.

To speak with precision, no man has good or bad dispositions ; no man is born either vicious or virtuous ; we must be children before we are men, and children are neither born with vice or virtue : they are innocent. Time will improve some few to a high degree of virtue, and sink some few others to as low a degree of vice. The multitude will find a medium : they appear to want the power of being either virtuous or vicious in any extraordinary degree. All, however, whom for a moment we have considered innocent, all sin, as all die ; none may escape sin and death. By sin I mean a propensity to sensual gratifications, which are attended with a troubled conscience, and the degradation of the native powers. I shall just observe that original sin, that subject of ridicule in this our philosophic age, is, in this sense, most demonstrable to a true philosopher, a dispassionate observer of nature.

It is no less true, to speak philosophically, that is, according



SOCRATES.

to experience, that there is, originally, only physical irritability in men, however great their progress may afterwards be in vice or virtue ; an impulse to act, to exist, to extend the faculties ; which impulse, considered as the spring of action, is good ; but which has in itself neither morality nor immorality. If this irritability, this power, be so formed that it is generally addicted, being surrounded by certain objects, or placed under such and such, almost unavoidable, circumstances, to bad thoughts and bad actions, which disturb the peace and happiness of mankind ; if they are so formed that, in the present state of the world and its inhabitants, they have scarcely the power of being employed to good, they are then called immoral propensities ; and moral, when they are, generally speaking, the reverse.

Experience indubitably teaches us that where the power and irritability are great, there, also, will numerous passions take birth which will generally induce immoral thoughts and actions.

“ Helvetius says, the abuse of power (and the same may be said of all the faculties of man) is as inseparable from power as the effect from the cause.”

“ Qui peut tout ce qu’il veut, veut plus que ce qu’il doit.”*

Hence the sense of the affirmation that man has evil propensities, is clear. It might as well be affirmed he has the best propensities ; since nothing more is meant than that, with respect to certain objects, he is or is not irritable. It is possible he may apply his proportion of power to good, though it is often applied to evil ; that circumstances may happen which shall produce irritability where it is wanting, or that he shall remain unmoved under the strongest incitements ; consequently, that either virtue itself is there, or an appearance of virtue, which will be called virtue and strength of mind.

VI. Let us apply what has been said to an engraving of Socrates, with which we here present our readers in Plate XV.

According to this head, after Reubens, which we shall first consider, Socrates had certainly great propensities to become

* He who can do all he will, will do more than he ought.

eminent. If he resembled this copy, and I have no doubt but that his appearance was better, for this may be the twentieth copy, each of which is less accurate, the declaration of Zopyrus, that he was stupid, was incontrovertibly erroneous; nor was Socrates less mistaken when he was so ready to allow that he was, by nature, weak. It may have been, and perhaps was, an inevitable effect of the weight of these features, that the perspicuity of his understanding was, sometimes, as if enveloped by a cloud. But had Zopyrus, or any true physiognomist, been accustomed accurately to remark the permanent parts of the human face, he never could have said Socrates was naturally stupid.

Whoever considers this forehead as the abode of stupidity, has never been accustomed to observe the forehead. If Zopyrus, or any other ancient, has held this arching, this prominence, or these cavities, as tokens of stupidity, I can only answer they have never been accustomed to consider or compare foreheads. How great soever the effects of a good or bad education, of fortunate or disastrous circumstances, and whatever other influence, of better or worse, may become, a forehead like this will ever remain the same, with respect to its great outlines of character, and never can escape the accurate physiognomist. In these high and roomy arches, undoubtedly, the spirit dwells which will penetrate clouds of difficulties, and vanquish hosts of impediments.

The sharpness also of the eyebones, the eyebrows, the knitting of the muscles between the brows, the breadth of the nose, the depth of the eyes, the projection of the pupil under the eyelid, how does each separately, and all combined, testify the great natural propensities of the understanding, or rather the powers of the understanding called forth!—And how inferior must this twentieth or thirtieth copy be, compared to the original! What painter, however good, is accurate in his foreheads? Nay, where is the shade that defines them justly? How much less an engraving from the last of a succession of copies!

“This countenance, however, has nothing of that noble simplicity, that cool, tranquil, artless, unassuming candour, so

much admired in the original. Something of deceit and sensuality are clearly perceptible in the eye."

In the countenance before us, yes; but a countenance of this pregnancy and power may exert an astonishing degree of force in the command of its passions, and by such exertion may become what others are from a kind of imbecility; and further, I affirm the living countenance may have traits too evident to be mistaken, which yet no art of the painter, no stroke of the engraver, can express. This subject was slightly mentioned in a former fragment: I here repeat, with a greater degree of precision,—

The most disgusting vices are often concealed under the fairest faces; some minute trait, inexpressible by the graver, to be seen only occasionally, when the features are in motion, will denote the most enormous vice. Similar deceptions are found in a distorted, or rather in a strong and pregnant countenance; such as is that of Socrates. The most beautiful, noble, and active characteristics of wisdom and virtue, may discover themselves only by certain indefinable traits, visible to a spectator when the features are in action.

The greatest likenesses of such faces, which are strikingly like because of the strength and sharpness of the prominent features, are, for that very reason, generally, libels on the originals. The present portrait of Socrates, although it might have been called the strongest of likenesses, by the multitude, might yet have been the greatest of libels upon the man. To exaggerate the prominent, and to omit the minute, is a libellous rule alike for the reasoner or the painter. Of this, all sophistical reasoners, all vile painters, avail themselves. In this light I consider most of the portraits of Socrates. I think it probable, nay certain, with respect to myself, that the countenance would, on the first view, have produced similar effects. The sharp, compressed, and heavy parts shocked, or bedimmed, the eye of the Greek, accustomed to consider beautiful forms, so that the spirit of the countenance escaped his penetration. The mind is invisible to those who understand not the body of physiognomy, that is to say, the outlines and form of the solid parts.

VII. The engraving we have in view, the rational physiognomist will say, is, at least, as remarkable, as extraordinary, as was the character of Socrates.—This may well lead us to suspect that there is still a possibility left of reconciling it to the science of physiognomy.

Much we have seen; more we have to see.—We boldly affirm there are traits in this countenance expressive of extraordinary greatness, fortitude unshaken; however degrading single features may be, the whole bears the stamp of manly perseverance.—To what we have already said in its favour, we shall further add—in the upper part of the chin is powerful understanding; and, in the lower, strength and courage, which denote an almost total absence of fear. The thick, short neck, below, is, by the general judgment of all nations, the feature of resolution—*Stiff-necked*.

If we remember that, in painting such countenances, the large traits are always rendered somewhat more large, that the more minute lines of the countenance in action are wanting, and that, though the likeness is preserved, still the soul is fled from the face, we shall not be surprised to find, in this countenance, so much of the great, and of the little; of the inviting, and the forbidding.

Of this we should certainly be convinced could we contemplate living nature. How differently would these immoveable eyes speak, could we behold them animated, inspecting the soul of the listener, while the noble Greek was teaching honour towards God, hope of immortality, simplicity, and purity of heart!—Can any man of observation doubt of this?

This, now so fatal, mouth, which may be proved not to have been accurately drawn, as it also may that much which all living mouths have is here wanting, do you not feel, oh! philanthropists! oh! men of observation! that it must assume a form infinitely different in a moment so picturesque?

Let me be permitted a short digression; suffer me to bewail the artist and the painter.

Designers, statuary, and painters, usually caricature nature in those parts where she has somewhat caricatured herself. They generally are ready to seize those unfortunate

moments, those moments of relaxed indolence, into which the persons who sit or stand to them sink, with such facility, and into which it is almost impossible to prevent sinking. These they perpetuate, because imitation is then most easy, and incite exclamation, or perhaps laughter, in the spectator. A likeness is given by a portrait painter as it is by a satirist; we know who the picture is meant for, though it is *unlike*. Satires and bad portraits ever find superficial admirers, but for such the artist should not labour; his great endeavour should be to portray the beauty of truth, and thus secure the admiration of those who are worthy to admire.

The lucky moment of the countenance of man, the moment of actual existence, when the soul, with all her faculties, rushes into the face, like the rising sun, when the features are tinged with heavenly serenity, who seeks, who patiently awaits this moment? By whom are such, by whom can such, moments be depicted?

IX. We return to Socrates.

He confessed that industry, that the exercise of his faculties, had amended his character. This, according to our principles, ought to be expressed in the countenance. But where and how? It was not visible in the solid parts, but it was in the flexible features, and, particularly, in their action and illumination, which no painting, much less engraving, can express. A strong degree of debasement must, also, still exist in Socrates, consequently, might still be perceptible in his countenance. Have not the wisest their moments, their hours, of folly? the best their intervals of passion, and vice, if not in act, at least, in thought?—Must Socrates, alone, stand an exception?

On summing up all these considerations concerning the countenance of Socrates, and this physiognomonical anecdote, will they oppose, or support, the science of physiognomy?

X. I am willing to grant that heavenly wisdom, sometimes, condescends to reside in wretched earthly vessels, despicable in the eyes of men, in vindication of its own honour, which must not be attributed to mortal man; and that its true beauty may

remain concealed, nay, be reviled by the multitude, that these vessels may not ascribe to themselves that worth and those qualities which are the gift of God.

XI. But never will I allow that actual reformation, pre-eminent wisdom, proved fortitude, and heroic virtue, can exist, and not be impressed upon the countenance, unless it voluntarily distorts itself, or is distorted by accident.

But what is the dead Socrates to us? How much more might we have learnt from him in the moment of living existence! Let us rather take an animated being, and thence determine who most has reason, the antagonist, or the defender of physiognomy.

Let the opponent bring the wisest and best man he knows, with the most stupid or vicious countenance. The search will be tedious ere such a one be found; and, when found, we will discuss what may seem contradictory, according to our principles, and will own ourselves confuted, if it be not confessed that the man proves either not so good and wise as he was supposed, or that there are manifest traits of excellent wisdom and goodness which had passed unobserved.

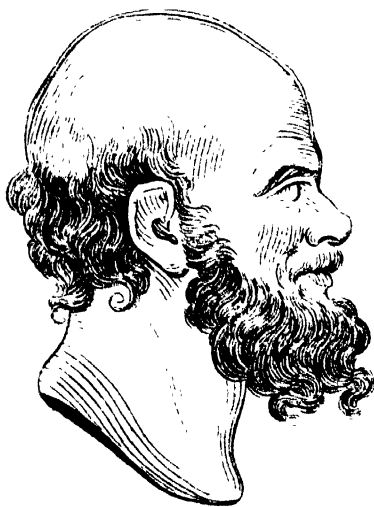
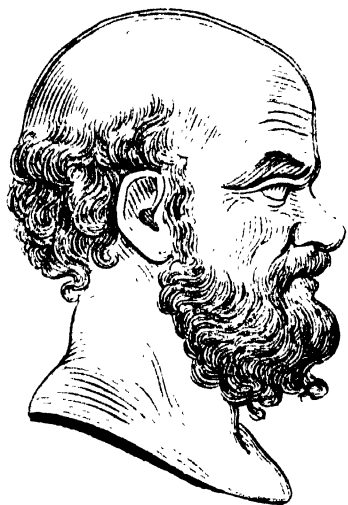
ADDITIONS.

PLATES XVI. XVII.

THESE heads, all copied after antiques, appear to be great, or, at least, tolerable, likenesses of Socrates; an additional proof that, in all copies of a remarkable countenance, we may believe something, but ought not to believe too much.

First, it may be said, that all the eight profiles, of the two annexed plates, have a striking resemblance to each other; and that it is immediately manifest they all represent the same person. We find in all the same baldness, the same kind of locks, the same blunt nose, the same cavity under the forehead and the same character of the massive in the whole.

And, to this it may be answered, that however difficult it may be to compare eight portraits, so similar, yet, an experienced eye will perceive very essential differences.







The foreheads, in 1, of the first, and 6, and 8, of the second plate, are more perpendicular than the others. Among the eight there is not one weak head; but these three are rich in understanding. The outline of the forehead and skull of 2, in Plate XVI., principally betokens understanding. The mouth of the same face, and that of 6, in Plate XVII., have the most firmness; 5, in Plate XVII., the most subtlety. In the outline of the mouth of 3, Plate XVI., is much expression of intelligence; but less genius than in 2, of the same plate. 4, of Plate XVI., is less expressive. 7, of Plate XVII., combined with an attentive look, requires no comment.

MISCELLANEOUS PHYSIOGNOMONICAL EXERCISES.

As experiments upon physiognomonical sensation, we shall conclude by adding a number of countenances. We shall give our opinions in brief, that we may not anticipate the judgment of the reader.

PLATE XVIII.

Fig. 1.—Ardour and coolness combined, proving that this countenance is energetic, persevering, unconquerable. It is the aspect of a strong, projecting mind. The mouth is stability itself.

Fig. 2.—The infamous Knipperdolling—villainy and deceit in the mouth; in the forehead and eye, courage. How much had virtue and man to expect from the power and determination of such a countenance? What acts of wisdom and heroism! At present all is inflexibility, coldness, and cruelty; an eye without love, a mouth without pity. In the mouth (*a*) drawn by the side of this head, is the reverse of arrogance and obstinacy. It is contempt without ability.

Fig. 3.—Stortzenbecher—the excess of rude, inexorable, wanton cruelty.—The whole is no longer capable of affection, friendship, or fidelity.

Fig. 4, 5.—Honour—faith—beneficence.—Though certainly not handsome, both these countenances speak open sensibility. Whoever would deny to such a countenance his con-

fidence and esteem, is surely little deserving of confidence and esteem himself.

Fig. 6.—An imperfect portrait of a musical person.—The forehead and eyebrows less profound in thought than quick of conception.—Little produced, much imagined.* The intensive is particularly expressed in the eye, eyebones and eyebrows.—The mouth is the peculiar seat of the tender, the soft, the breathing,† the amorous, of exquisite musical taste.

Fig. 7.—How much soever this countenance may be injured by an ill-drawn eye, the arching of the forehead is still more manly than effeminate.—The nose I consider as a determinate token of calm fortitude, and discreet, benevolent, fidelity. The whole is good and noble.

Fig. 8.—The eye and lips cautious, circumspect, and wise. Much science and memory in the forehead; genius rather discovering than producing. This mouth must speak excellently, profoundly.

Fig. 9.—This cold vacuity of look—this rigid insensibility of the mouth, probably are given by the painter.—But the forehead, at least in its descent; and the nose, the nostril excepted, are decisive tokens of an acute, capacious, mind. The under part of the ear accords with the forehead and nose, but not the upper. In the disfigured mouth are bitterness, contempt, vexation.

Fig. 10.—A man of mind, but unpolished, without reflection. I may pronounce this character rude, peculiar, with the habits of an artist. It is an acquired countenance; the rudeness of nature is very dissimilar to this.

Fig. 11.—A bad likeness of the author of these fragments, yet not to be absolutely mistaken. The whole aspect, especially the mouth, speaks inoffensive tranquillity, and benevolence, bordering on weakness.—More understanding and less sensibility in the nose than the author supposes himself to possess.—Some talents for observation in the eye and eyebrows.

Fig. 12.—Stability, intelligence, good sense, in the fore-

* Wenig extension viel intension

† Aufschlürfende—Sipping.







head, eyes, eyebrows, and nose. The end of the nose does not agree with the other parts. The back part of the eye is too long, and, therefore, weaker than the fore part. The mouth has something of wit; but, in other respects, is bad, and feeble.

PLATES XIX. XX.

These are not Voltaire, they are but caricatures—essays of an artist whose intention was to express the general character, not accurately to define the features; for so feeble a forehead, as is generally found in these twenty sketches, Voltaire, the writer of nations, the ornament of the age, could not have. The character of the eye is similar in most of them—ardent, piercing, but without sublimity or grace. 2, 3, 7, of Plate XIX., are most expressive of invention, power, and genius.—6, and 8, mark the man of thought.—1, 2, and 3, of Plate XX., least betoken keen sensibility. The lips all denote satire, wit, and resistless ridicule.—The nose of 8, Plate XX., has the most of truth and mind. 10, Plate XX., precision is wanting to the outline of the eye, power to the eyebrows, the sting, the scourge, of satire to the forehead. The under part of the profile, on the contrary, speaks of a flow of wit, acute, exuberant, exalted, ironical, never deficient in reply.

PLATE XXI.

Fig. 1.—Which only promises much in the eye-brows.—A man who will meet his man.—Rather firm than acute; more power than taste; more of the great than the beautiful. The mouth is more mild and benevolent than the nose, and the whole countenance besides, should seem to promise.

Fig. 2.—This profile of the same person discovers still more passion, than the full face does resolution and strength of mind; the nostril is bad, small, childish; the nose will suffer no insult; the eye here has nothing of the power of the other features: the wrinkles by which it is surrounded greatly lower the expression of the whole.

Fig. 3.—The portrait of a miniature painter, remarkable for his highly-finished pictures. Delicacy and elegance, em-

ployed in minute things, is perspicuous in the whole visage, particularly in the nose. The position of the forehead speaks more understanding than the outline itself. The under part of the mouth is weak, and may signify either benevolence or melancholy. Precision cannot be mistaken in the eye.

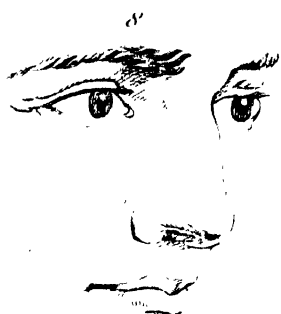
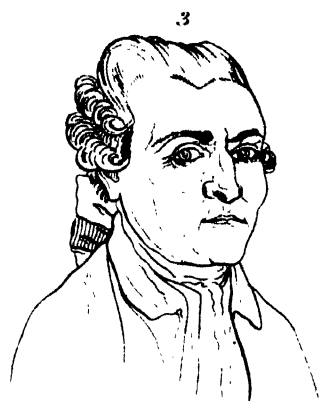
Fig. 4.—A thoughtful, inquiring head, without great sensibility. Discretion rather than understanding. (Discretion employs itself on things, actions, projects and their progress; understanding in the minute distinction between ideas, their exact boundaries, and characteristics.) The outline of the forehead, as far as it is visible, does not discover this calm, exact distinction, and determination of ideas. The breadth of the nose is also significant of consideration and discretion; and its prominent outline of activity and lively passion.

Fig. 5.—A countenance of mature consideration. A man who hears, speaks little, but his words are decisive. His character is firm, but not violent.—Faithful rather than fond—a mind more accurate and comprehensive than penetrating and inventive—a countenance, not beautiful, but respectable to respectable men.—Without effeminacy, without impetuosity—thinks before he advises—will not easily be turned aside from his purpose. The eyebrows, and the very bad ear, especially, are highly contradictory to the precision and energy of the whole outline, particularly of the nose and mouth.

Fig. 6.—There is something difficult to define in this profile, which betokens refined sensibility. It has no peculiar strength of mind, still less of body; will not soon oppress, may soon be oppressed. Peace of mind, circumspection which may degenerate into anxiety, gentle insinuating persuasion rather than bold eloquence; worth, rich in discretion, and active benevolence, appear to be visible in this countenance, which is far inferior to the original.

Fig. 7.—In this imperfect copy are mildness, premeditation, peace, scrutinizing thought. To analyze with ease, calmly to enjoy, rationally to discourse when no natural impediment intervenes, I conceive to be the principal characteristics of this countenance, which is far inferior to the original.

Fig. 8.—A man whose character is nearly similar, except



that he has a more antiquated air ; but not with less candour or intelligence, though more timidity. The nose is decisively significant of acute critical inquiry.

Fig. 9, 10.—Two profiles of foolish men, in which that of 9, has the distinguishing marks of weakness in the lower part of the profile, and 10, in the upper part, and in the angular wrinkles of the sharp-closed mouth.

Fig. 11.—A portrait which, by its noble and beautiful outline, fixes the attention. Much power of mind in the form ; but, in its present appearance, that power greatly benumbed. I think I read unfortunate love, and see the person who has felt its power, which still is nourished by the sweet memory of the beloved object.

Fig. 12.—Is the absolute reverse of 11. Incapable of any high degree of improvement. Such a forehead and such a nose combined ever denote unconquerable debility and inanity. Were this perpendicular forehead thrown but a hair's breadth more back, I durst not risk a judgment so decisive against the countenance.

PLATE XXII.

Fig. 1.—Evidently no strength of mind. Commonness, not stupidity, in the outline of the nose ; want of strength in the parts about the eye. The lower muscles of the nose, and the wrinkles of such a mouth, are almost decisive marks of feebleness.

Fig. 2.—Nothing, in this countenance, bespeaks strength of mind, yet is it difficult to determine which are the signs of weakness. The mouth and aspect, no one will consider as thoughtful, inquiring, or powerful ; and still less the nose and eyebrow.

Fig. 3.—Prompt ; quick to undertake and to complete ; hating procrastination and irresolution ; loving industry and order ; enterprizing ; not easily deceived ; soon excited to great undertakings ; quick to read ; difficult to be read. Such is this countenance, or I am much deceived.

Fig. 4.—Benevolent serenity, a playful fancy, promptitude to observe the ridiculous.—The form of the forehead should be

more sunken where it joins the nose. This deficiency lessens the expression of understanding. The eye and nose, especially, betoken a fine understanding, sincerity, candour, and sensibility.

SULTZER.

Fig. 5.—Something ill-drawn, gross, and distorted. The eager inquirer is still visible in the outline, and wrinkles of the forehead; in the eyebrows and nose, especially in the lower part of the latter; and, more still, in the middle line of the mouth, so tranquilly closed, and in the angle formed by the under part of the nose and the upper lip.

Fig. 6.—Not the man of deep research, but quick of perception; grasps his object with promptness and facility; everywhere collects elegance and grace, and returns them to the world with added charms. Who but sees this in the forehead, eyebrow, and particularly in the poetical eye?—The lower part of this countenance is less that of the profound, cautious, inquiring philosopher, than of the man of taste.

BALTHASAR BECKER.

Fig. 7.—A countenance void of grace; formed, I might say to terrify the very devil; bony, yet lax; violent, wild, yet without tension: such, particularly in better pictures, are the forehead, eye-brows, eyes, nose, mouth, chin, neck, and hair. The eye and nose are decisive of a powerful and daring mind. The mouth denotes facility of speech, calm and copious eloquence.

Fig. 8.—Although the back part of the pupil be too pointed, or ill drawn, yet there is much of mind in the eye; true, accurate attention, analyzing reflection. The nose less marks the projector than the man of accurate investigation. Eloquence, and fine imagination, in the mouth.

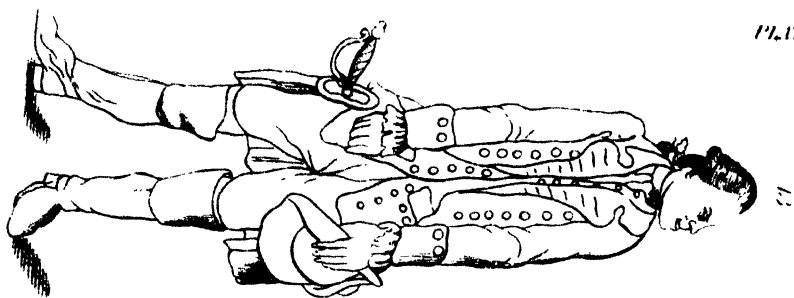
Fig. 9.—A mixture of effeminacy and fortitude.—Levity and perseverance—harmony—nobility of mind—simplicity—peace. The high smooth forehead speaks the powers of memory.—It delights in the clear, unperplexed, the sincere.—The eye has no pretensions. This nose of the youthful maiden,



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united with such a mouth and chin, banishes all suspicion that such a countenance can act falsely, or ignobly.

Fig. 10.—A rude outline of our greatest poet.—The outline of the forehead, particularly of the eye-bones, gives the most perfect expression of a clear understanding, as does the elevation above the eye, of elegance and originality.—This mouth shows less sweetness, precision, and taste, than appertain to the original. The whole bears an impression of tranquillity, and purity of heart!—The upper part of the countenance seems most the seat of reason, and the under of imagination—or, in other words, in the upper part we distinguish the man of thought and wisdom, more than the poet; and, in the under, the poet more than the man of thought and wisdom.

Fig. 11.—Expressive, vigorous, poetical genius, without its sweetness and polished elegance. Less dramatic and epic than picturesque and bold—more pliability in the mouth than in the forehead and chin.—Taste in the outline of the nose; strong passion in the chin. Strength, fidelity, in the whole.—Such outlines indicate powerful, penetrating, ardent eyes, a fine speaking glance. A calm analyzing train of ideas, slowly acquired, will not be sought by the physiognomist in the under part of the profile, nor tardy sluggishness in the upper.

Fig. 12.—This profile, though imperfect, may easily be known. It must pass without comment, or rather the commentary is before the world—is in this book. Let that speak; I am silent.

OF THE UNION BETWEEN THE KNOWLEDGE OF THE HEART AND PHILANTHROPY.

MAY these two purposes be attained by the same means?—Does not a knowledge of the heart destroy, or weaken philanthropy?—Does not our good opinion of any man diminish when he is perfectly known? And, if so, how may philanthropy be increased by this knowledge?

What is here alleged is—truth—but it is partial truth.—And how fruitful a source of error is partial truth!

It is a certain truth that the majority of men are losers by being accurately known.—But it is no less true, that the majority of men gain as much on one side as they lose on the other by being thus accurately known.

I do not here speak of those who can only gain by being accurately known ;

I speak of those who would lose much were the knowledge of the heart to become more accurate, and more general.

Who is so wise as never to act foolishly ? Where is the virtue wholly unpolluted by vice ; with thoughts, at all moments, simple, direct, and pure ? I dare undertake to maintain that all men, with some very rare exceptions, lose by being known.

But I will also prove, by the most irrefragable arguments, that all men gain by being known ; consequently—that a knowledge of the heart is not detrimental to the love of mankind.

“ But does it promote the love of mankind ? ” Yes.

A knowledge of the heart teaches us alike what man is not and cannot be ; why he is not, cannot be ; and what he is, or can be.

Astonishment, that abundant fountain of censoriousness, diminishes in proportion as this knowledge increases.

When you would inquire why any man thinks and acts thus, could you but suppose yourself in his station, that is, could you assume his form, body, countenance, senses, constitution, and feelings ; how intelligible, how natural, then, would all his actions appear ! And would not censoriousness, so active, at present, immediately disappear, when an accurate knowledge of man should be obtained ? Would not compassion succeed to condemnation, and fraternal lenity to hatred ?

But not in this alone (I here but slightly glance at my subject) would man be benefited by the promotion of physiognomical knowledge : he gains another advantage.

Physiognomy discovers actual and possible perfections, which, without its aid, must ever have remained hidden. The more man is studied, the more power and positive goodness will he be discovered to possess. As the experienced eye of the painter perceives a thousand small shades and colours

which are unremarked by common spectators, so the physiognomist views a multitude of actual or possible perfections which escape the general eye of the despiser, the slanderer, or even the more benevolent judge of mankind.

I speak from experience. The good which I, as a physiognomist, have observed in people round me, has more than compensated that mass of evil which, though I appeared blind, I could not avoid seeing. The more I have studied man, the more have I been convinced of the general influence of his faculties, the more have remarked that the origin of all evil is good, that those very powers which made him evil, those abilities, forces, irritability, elasticity, were all, in themselves, actual, positive, good. The absence of these, it is true, would have occasioned the absence of an infinity of evil; but so would they, likewise, of an infinity of good. The essence of good has given birth to much evil; but it contains in itself the possibility of a still infinite increase of good.

The least failing of an individual incites a general outcry, and his character is at once darkened, trampled on, and destroyed.—The physiognomist views the man whom the whole world condemns, and—praises,—What? Vice?—No—Does he excuse the vicious?—No—He whispers, or loudly affirms, “Treat this man after such a manner, and you will be astonished at what he is able, what he may be made willing, to perform. He is not so wicked as he appears; his countenance is better than his actions. His actions, it is true, are legible in his countenance; but not more legible than his great powers, his sensibility, the pliability of that heart which has had an improper bent. Give but these powers, which have rendered him vicious, another direction, and other objects, and he will perform miracles of virtue.”—Yes, the physiognomist will pardon where the most benevolent philanthropist must condemn. For myself, since I have become a physiognomist, I have gained knowledge, so much more accurate, of so many excellent men, and have had such frequent occasion to rejoice my heart in the discoveries I have made concerning such men, that this, as I may say, has reconciled me to the whole human race. What I here mention as having happened to myself,

each physiognomist, being himself a man, must have, undoubtedly, felt.

Again, as pity is awakened, cherished, and heightened, at the sight of natural evil, so is the noblest and wisest compassion roused by an acute perception and sensibility of human degeneracy: and from whom is such compassion more to be expected than from a true physiognomist? I repeat, the noblest compassion—for it employs itself on the immediate, the precise, the present, man; and his secret, his profound misery, which is not without him, but within—the wisest—for, while it knows the evil is internal, it thinks not of palliatives, but of internal efficient means, of laying the axe to the root, of means with the proper application and certainty of which he is acquainted.

True souls of benevolence, you often shall weep tears of blood, to find men are so bad; but, often, also, shall you weep tears of joy, to find them better than the all-powerful, all-poisonous, tongue of slander would have made you believe.

OF THE UNIVERSAL EXCELLENCE OF THE FORM OF MAN.

THE title of this fragment is expressive of the contents, or rather of the very soul, of the whole work; therefore, what I may here say, in a separate section, may be accounted as nothing; yet how vast a subject of meditation may it afford to man!

Each creature is indispensable in the immensity of the creations of God; but each creature does not know it is thus indispensable. Man, alone, of all earth's creatures, rejoices in his indispensability.

No man can render any other man dispensable. The place of no man can be supplied by another.

This belief of the indispensability and individuality of all men, and in our own metaphysical indispensability and individuality, is, again one of the unacknowledged, the noble fruits of physiognomy; a fruit pregnant with seed most precious.

whence shall spring lenity and love. Oh! may posterity behold them flourish; may future ages repose under their shade! The worst, the most deformed, the most corrupt of men, is still indispensable in this world of God, and is more or less capable of knowing his own individuality, and unsuppliable indispensability. The wickedest, the most deformed of men, is still more noble than the most beautiful, most perfect animal.—Contemplate, oh man! what thy nature is, not what it might be, not what is wanting. Humanity, amid all its distortions, will ever remain wondrous humanity!

Incessantly might I repeat doctrines like this!—Art thou better, more beautiful, nobler, than many others of thy fellow-creatures?—If so, rejoice, and ascribe it not to thyself, but to Him who, from the same clay, formed one vessel for honour, another for dishonour; to Him who, without thy advice, without thy prayer, without any desert of thine, caused thee to be what thou art.

Yea, to Him!—"For what hast thou, oh man, that thou didst not receive? Now if thou didst receive, why dost thou glory as if thou hadst not received?"—"Can the eye say to the hand, I have no need of thee?"—"He that oppresseth the poor reproacheth his Maker."—"God hath made of one blood all nations of men."

Who more deeply, more internally, feels all these divine truths than the physiognomist?—The true physiognomist, who is not merely a man of literature, a reader, a reviewer, an author, but—a man.

Yes, I own, the most humane physiognomist, he who so eagerly searches for whatever is good, beautiful, and noble in nature, who delights in the *Ideal*, who duly exercises, nourishes, refines his taste, with humanity more improved, more perfect, more holy, even he is in frequent danger, at least, is frequently tempted to turn from the common herd of depraved men; from the deformed, the foolish, the apes, the hypocrites, the vulgar of mankind; in danger of forgetting that these misshapen forms, these apes, these hypocrites, also, are men; and that notwithstanding all his imagined, or his real excellence, all his noble feelings, the purity of his views (and who

has cause to boast of these?), all the firmness, the soundness, of his reason, the feelings of his heart, the powers with which he is endowed, although he may appear to have approached the sublime ideal of Grecian art, still he is, very probably, from his own moral defects, in the eyes of superior beings, in the eyes of his much more righteous brother, as distorted as the most ridiculous, most depraved, moral, or physical monster appears to be in his eyes.

Liable as we are to forget this, reminding is necessary, both to the writer and the reader of this work.—Forget not that even the wisest of men are men. Forget not how much positive good may be found, even in the worst; and that they are as necessary, as good in their place as thou art. Are they not equally indispensable, equally unsuppliable? They possess not, either in mind or body, the smallest thing exactly as thou dost. Each is wholly, and in every part, as individual as thou art.

Consider each as if he were single in the universe: then wilt thou discover powers and excellencies in him which, abstractedly of comparison, deserve all attention and admiration.

Compare him afterwards with others; his similarity, his dissimilarity, to so many of his fellow-creatures. How must this incite thy amazement! How wilt thou value the individuality, the indispensability of his being! How wilt thou wonder at the harmony of his parts, each contributing to form one whole: at their relation, the relation of his millionfold individuality, to such multitudes of other individuals! Yes! We wonder and adore the so simple, yet so infinitely varied, expression of almighty power inconceivable, so especially, and so gloriously, revealed in the nature of man.

No man ceases to be a man, how low soever he may sink beneath the dignity of human nature. Not being beast he still is capable of amendment, of approaching perfection. The worst of faces still is a human face. Humanity ever continues the honour and ornament of man.

It is as impossible for a brute animal to become man, although he may in many actions approach, or almost surpass him, as for man to become a brute, although many men indulge them-

selves in actions which we cannot view in brutes without abhorrence.

But the very capacity of voluntarily debasing himself in appearance, even below brutality, is the honour and privilege of man. This very capacity of imitating all things by an act of his will, and the power of his understanding. This very capacity man only has, beasts have not.—The countenances of beasts are not susceptible of any remarkable deterioration, nor are they capable of any remarkable amelioration, or beautifying. The worst of the countenances of men may be still more debased, but they may, also, to a certain degree, be improved and ennobled.

The degree of perfection, or degradation, of which man is capable, cannot be described.

For this reason, the worst countenance has a well-founded claim to the notice, esteem, and hope of all good men.

Again; in every human countenance, however debased, humanity still is visible; that is, the image of the Deity.

I have seen the worst of men, in their worst of moments, yet could not all their vice, blasphemy, and oppression of guilt, extinguish the light of good that shone in their countenances; the spirit of humanity, the ineffaceable traits of internal, eternal, perfectibility.—The sinner we would exterminate, the man we must embrace.

Oh physiognomy! What a pledge art thou of the everlasting clemency of God towards man!

Therefore, inquirer into nature, inquire what actually is.—Therefore, man, be man, in all thy researches; form not to thyself ideal beings, for thy standard of comparison.

Wherever power is, there is subject of admiration; and human, or, if so you would rather, divine power, is in all men. Man is a part of the family of men: thou art man, and every other man is a branch of the same tree, a member of the same body,—is, what thou art, and more deserving regard than were he perfectly similar, had exactly the same goodness, the same degree of worth thou hast; for he would then no longer be the single, indispensable, unsuppliable individual which he now is—Oh man! Rejoice with whatever rejoices in its existence, and condemn no being whom God doth not condemn.

FIRST LETTER

ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

COUNT THUN, AT VIENNA.

You permit me, honoured Count, to communicate my thoughts to you, on the study of physiognomy. It appears to me that all treatises of this kind have neither precision, perspicuity, nor force sufficient when they are only general, and are not addressed to some one, of whom it is previously known that he is able to prove, and will be at the labour of proving, each proposition; that he will strengthen proof by experiment, and that he will remark each neglect, obscurity, and ambiguity. All I have before written on physiognomy is not of so much importance as what I now intend to write, on the study of that science, and the method to be employed in physiognomonical observation. Should the precepts I give be successful, so will, also, my whole work. Yet do I feel an infinite difficulty in explaining myself, so clearly, accurately, and intelligibly, as is requisite for the promotion of the study of true physiognomy. I know that when I shall have, with all possible attention, written some sheets, and imagine I have said all I can say, there will still many imperfections remain; and that, in despite of my utmost care to be accurate, still, to many, I shall appear inaccurate. This science cannot perfectly be taught by book, and no reasonable person will expect perfection in these fragments. What I am able to do shall be done. I pretend not to give rules, to you, sir, who are yourself an accurate observer, but to submit rules to your examination. I submit them to you, because you possess physiognomonical sensation, the art of drawing, and have sufficient genius to facilitate the study of physiognomy by the various aids of which you are possessed.

Nothing can more effectually promote the study of physiognomy than an answer to the question, how ought physiognomy to be studied? Mistakes in physiognomy are, probably, the worst of mistakes; since they contribute to the unhappiness of two persons, the observer and the observed. How numerous, frequently, are the ill effects of a single false decision! Still more so of a false rule, which is not founded on frequent experiment; and worse than either is false information, on which false rules are founded. I therefore delayed, as long as possible, writing on the manner in which the physiognomist ought to form himself. Separate remarks ought not to be published without the most scrupulous attention to their truth; much less instructions how remarks are to be made. Reasoning, perhaps, cannot find a more capacious field of exercise than in the pursuit of this study. We scarcely can be sufficiently on our guard against error, in proceeding and in judging, since error comes with such ease and rapidity, and is so fatal in its consequences. Of this the physiognomist never can be too often warned. Never can he be too often admonished to vary and multiply his observations. Never can the man of weak intellects be too often cautioned to avoid the study of physiognomy. The self-nominated physiognomist, without feeling, without wisdom, reason, or knowledge; without patience to observe and to compare; without the love of truth or of man; the witling, the censurer, the rash critic, the shallow slanderer, oh, how mischievous, how dangerous is he in human society!—I repeat, the physiognomist without truth and reason; I do not recall my words, but utter them with added force. Physiognomical sensation is of all things the most indispensable. It is the first, most essential, of requisites; the eye of nature, without which all rules and instructions are as useless to man as spectacles are to the blind. Alas! without wisdom, without rational experiment, comparison, discernment, reason, rules, practice, and the art of drawing, how will the finest physiognomical genius, if not often err himself, cause others to err! His sensations will, at least, be perplexed and impossible to communicate. For my own part, before I would recommend, or, rather, before I would permit the study of

physiognomy, I must be convinced the student possesses this physiognomical sensation, understanding, wisdom, penetration, the knowledge and the practice of drawing. Physiognomical sensation, in order to feel and read natures and characteristics; understanding, wisdom, and penetration, to impart his observations, and express them by general, abstract, signs; and the art of drawing that he may portray character to the eye. Wanting these, the study of physiognomy cannot be brought to perfection. It is not without reason that I greatly fear lest incapable men should lightly undertake the most difficult of all studies, as far as it is defined and scientific, to the utter degradation of physiognomy; but I will bear none of the blame. I will rather fatigue by too repeatedly warning. All men have a certain degree of physiognomical sensation: this I know, and loudly, determinedly, proclaim. But every one has not sufficient sensation, sufficient reason, sufficient capacity, accurately to define, and impart his observations. All are not qualified for the study of physiognomy.

I shall not repeat what has already been said, concerning the necessary endowments of the physiognomist, or the difficulties he has to encounter. I shall only proceed to lay before him some remarks, which, although, as I have already said, I am conscious they are very imperfect, I am also convinced, by experience, are well adapted to assist the physiognomist in his studies.

To the scholar, who asks my advice, I will say, if you feel an impulse to this study, if different countenances affect you differently, if one is powerful and prompt to attract, another as powerful, as prompt to repel; if you are desirous of reading the heart; if you feel a resistless anxiety to obtain precision and certainty in whatever you undertake, then study physiognomy.

What is to be understood by studying physiognomy?

It signifies to exercise the feelings, quicken sensibility, acquire the power of imparting, of delineating, characterizing, and depicting what we feel and observe.

It signifies to search, limit, and class the visible signs of invisible powers.

It signifies, by the lineaments and changes of the human countenance, to discover their causes and effects.

It signifies to learn, and to decide with precision, what character of mind certain forms and countenances are, or are not, capable of receiving.

It signifies to devise general, assignable, communicable signs of the powers of mind ; or, in general, the internal faculties of man, and to apply them with certainty, and facility, to all cases.

If this thou art unwilling to learn, then would I say, though thou wert my friend, study not physiognomy. To learn less than this, deserves not the appellation of study.

First, most accurately inquire what all human bodies and countenances have in common, and wherein they generally differ from all other animal, organized bodies. The more certainly and perfectly these differences are understood, the more highly will the student think of human nature ; he will examine man with a deeper reverence, and discern his character more distinctly.

Next, carefully study the parts, their connexion, combination, and proportion. Read the *Encyclopedie*, *Durer*, or any other author ; but confide not in books, examine, measure thy own proportions : first alone, afterwards in company with a penetrating, unprejudiced friend ; then let him, or some other, measure thee, without interference.

Attend to two things in measuring the proportion of the parts, which, in my opinion, have not hitherto been accurately distinguished by any person who has considered proportion ; and the want of which distinction has occasioned so many distortions in drawing, and so many erroneous judgments concerning the very regular works of God, in all their apparent exceptions ; that is, attend to the difference between right-lined and curve-lined proportion, for this is the very key to physiognomy. If the parts of the countenance, if the limbs are proportionate, according to right-lined, perpendicular ad-measurement, the man is then beautiful, well-formed, intelligent, strong, firm, noble, in a superior degree. All this he also may be, although his parts and members, according to

appearances, vary from this proportion. For this proportion may, notwithstanding, be found according to curve lines, but it is to be remarked that rectilinear proportion is, in its nature, more advantageous and indestructible.

Being once well acquainted with the parts of the body, their connexion, and proportion; and so perfectly as to discover, at the first glance, in each lineament, whatever is disproportionate, defective, superfluous, whatever is distorted, or misplaced; and to explain these things to others; having obtained certainty in the eye, and a perspicuity of exquisite discrimination, which is the great sensorium of physiognomy; then, first, may the student venture attentively to observe individual character.

He should begin with such countenances as are remarkable in form, and in character; should examine men whose features are unambiguous, positive, obvious.

Let him, for example, choose a man of extraordinary powers of mind, an idiot, a person of exquisite sensibility, or a cold, hard, insensible, man of iron.

Let him study the remarkable character he selects, as if he had that alone to study. First generally, afterwards in all its parts; describe the whole form, and each particular feature, in words, as if to a painter, who was to draw a picture of the person. After this description, let the person sit, if it be practicable, to the student, as he would to the painter. Begin with his stature. Then give the proportions; first the apparent, as measured according to perpendicular and horizontal lines; proceed afterwards to the forehead, nose, mouth, chin, and especially to the figure, colour, position, size, and depth of the eyes.

Having finished the description, examine it word by word, line by line, with attention, while the person is present. Carefully inquire if nothing be wanting, nothing superfluous; if all is truth, all accurately expressed. Draw the figure of the person, when he is absent, according to this description. If the student cannot produce a general resemblance of character, he has not well described, nor well observed; has not observed as a student in physiognomy ought to observe. That this kind of exercise may become more perfect, a habit must be acquired

of studying any countenance, so as to seize and deeply impress its most prominent features on the memory, in a few moments. My method is first to examine the form, whether it be round, oval, square, or angular, and under what general figure it may be most properly classed.

Having observed the full face, I next examine the profile, perhaps by dividing it into two parts. I then define its perpendicular length, according to the three customary divisions, and remark its perpendicular variations: then the relative position of these three parts, the forehead, the nose, the chin. This I can the easier do, if I imagine a right line, passing from the extreme point of the upper lip, immediately under the nose, to the point of the deepest part of the cavity under the forehead, by which this relative position, in all countenances, naturally divides itself into three principal sections: the perpendicular, the line projecting at the lower point, or the line projecting at the upper point. Without having such simple and determinate rules, it will never be possible for the imagination to retain the true form of the head, physiognomonically accurate. I must here also remark to young painters, that, unless they precisely notice these two fixed points, it will scarcely be possible for them ever to delineate a countenance physiognomonically.—Having impressed these two points in my memory, I more minutely consider, first, the forehead; afterwards the eyebrows, the space between the eyes, the descent to the nose, the nose itself; then the indescribably characteristic space between the tip of the nose and where it joins the lip, which can only be of three kinds. It must form a right, an obtuse, or an acute angle. I next remark whether the upper or under side of this angle be the longest: afterwards I examine the mouth, which, likewise, in the profile, can only have three principal forms. The upper lip is either over the under, even to it, or projecting beyond it. In like manner must the chin be measured and classed. The line descending to it will either be perpendicular, projecting, or retreating; and the line formed by the under part of the chin will either be horizontal, ascending, or descending. I, also, particularly remark the form of the jaw-bone; how far it is, or is not, left visible by the mus-

cular parts, which often is most decisively significant. I estimate the eye, first, by its distance from the root of the nose; next, according to its size, colour, the curve of the upper and lower parts of the eyelid; by which means, in a short time, I can, as I may say, learn the countenance by rote; and countenances may be studied by rote, in the same manner as poems, the principal parts of which we first examine, then impress successive passages on the memory, and, looking in the book, examine how far we are perfect, still recurring to the text whenever we find ourselves defective. Thus I study the countenance. Without this exercise of the memory, the spirit of observation will ever remain dull, nor ever attain that high excellence which is indispensable in the study of physiognomy.

Some characteristic countenance being thus thoroughly studied; then, for some few days, observe all countenances that happen to be met; and let all those pass that have not some remarkable conformity of features to the one already studied. That such conformity may be the more easily perceived, let observation, at first, be confined to the forehead.—As is the resemblance of the forehead, so will be the resemblance of the rest of the features.—The grand secret of physiognomical observation consists in simplifying, developing, producing, the principal, the characteristic features.—If, for example, a resembling forehead be found; and, consequently, according to our axiom, a resembling countenance; the next effort must be to define the varieties, and what is wanting to form a perfect resemblance, and fix the character of the person newly observed in the memory, especially its most conspicuous parts. If decisive resemblances are found in both, I say decisive, this is a certain proof that the extraordinary part of the physiognomical character is discovered, so far as that extraordinary part of character is not contradicted by other men, who have these marks, and have not this character. Should such exceptions be found (but with difficulty will they be found), it may then be concluded that these prominent physiognomical marks, which were supposed decisive of character, are, in reality, not the deciding marks of character. That error may be the less probable, watch these

decisive parts, when that which is extraordinary in the character is active, is put in motion. Attentively remark the sharpness of the lines which is then produced by the motion of the muscles, and compare these lines in the two countenances. If these resemble, no longer doubt of the resemblance of the minds. Should any uncommon trait be found in an uncommon man, and the like trait be found in another equally uncommon man, and in no other person whatever, then will this trait be the grand mark of character, and the key to innumerable similar shades.

For example, Haller, certainly, in many respects, was an extraordinary man. Among other remarkable features, which he had in common with other men of understanding, I observed a trait, a line, a muscle, below the eye, which I never saw, after this form, in any other man. I do not yet know what it denotes, but I pay attention to all countenances, and the first which I shall meet, with this trait, I shall carefully examine, shall turn the discourse on those subjects in which Haller excelled, or on such as will easily make it visible whether a person with such a trait possesses any portion of the spirit of Haller. From a multitude of former observations, I am convinced, that can I find two more countenances with this trait, another great letter in the alphabet of physiognomy is discovered. Haller may have had weaknesses, of which this trait may be a token; it, therefore, may be found in some very common men, who, without Haller's numerous excellencies, may, in common with him, possess only this defect. The contrary, however, is probably the fact; but, without encouraging prejudices for either opinion, I shall patiently wait till I can discover the trait.

Another most important rule is to study the most extraordinary characters, examine the excess, the extreme of character, and the extremes of the opposite characters; at one time the most decisive traits of benevolent good, and at another of destructive evil; now the greatest of poets, next the dullest of prose writers; the idiot born, and the man of genius.

With this view visit hospitals for idiots. Begin with drawing the grand outline of the most remarkable traits of the most

stupid. Those first which all have in common; and next such as are individually peculiar. Having drawn what is particular, what is general will soon appear. From what is general, recur again to what is individual; describe and draw draw, and describe. Study each part; cover the other parts with the hand; consider the connexion, the relation. Inquire where the decisive is to be found. Is it in this feature, or in this? Select certain traits, and add them to the other features, that the combination and effect of the whole may be found.

Seek, afterwards, for the company of men of wisdom and profound thought, and proceed as before.

If time and opportunity are wanting to draw the whole countenance, and study it perfectly, particular attention is necessary to be paid to two lines. Having these, the character of the countenance is obtained, that is to say, the key to the character.—These lines are that from before the mouth, when the lips are closed, or opened, and that described by the eyelid, over the pupil. To understand these is equal to what is called understanding the countenance. I boldly maintain, by these two lineaments, it is possible, it is easy, to decipher the mind, the heart of every man.—Not by ME, but by him who has more time and talents for observation. All countenances, whose characters I think I know, I can understand by the aid of these two lines. The greatest painters after nature have neglected them, although the very soul of resemblance depends on a strict adherence to these lineaments. If they ever introduce a manner, it is into these, and from these it is easy to discover whether the master be, or be not, a sound physiognomist. But since, in practice, these two lines are so finely arched, so moveable, that an exceedingly experienced eye is requisite to define them with precision; and since, besides these, the eyebrows in many persons are likewise highly expressive, I frequently call in the assistance of the profile, which it is easier to define in the parts about the eye than in those near the mouth. But, where that is not sufficient, I have recourse to the descent of the forehead to the nose, and that of the nose to the mouth. These two firm and almost unchangeable parts of the profile, I delineate in imagination, that I may after-

wards be able to represent and preserve them in an actual drawing.

Accurate examination, and repeated comparison, between the two moveable, and the two immoveable lines, will teach us, that they, as in general all the features of the countenance, have a most immediate relation to each other ; so that the one will immediately be denoted by the other ; and experience will teach us, in time, having the one given, to produce the other. In order to acquire this perfection, so indescribably important, it is necessary to draw nothing but the outlines of the upper eyelid and the mouth of the same person, and to draw them, continually, on the same paper ; each pair of such lines, separately, on one paper, that they may the more easily be placed side by side, compared, and classed. The two other lines may easily be obtained by the means of shades. A number of these should also be drawn on separate cards, that they may be arranged. After which their exact proportions are to be determined.

Yet I say not, noble Count, to the physiognomist, study, describe, draw, select, compare by repeated observation, these characteristic, illustrating traits, alone. — No. — Study all, neglect no part of the countenance. Each trait contains the whole character of man, as, in the smallest of the works of God, the character of Deity is contained. God can create nothing which is not divine. The truly wise man, as wise, utters not the smallest folly. His smallest actions have meaning. To sin against a part of the countenance, by despising it, is to sin against the whole. He who formed the eye to see, also planted the ear. He is never at variance with himself. How can I often enough, emphatically enough, awfully enough, declare God and nature are never at variance ! — As is the eye so is the ear ; as the forehead so each individual hair. Every minute part has the nature and character of the whole. Each speaks truth, the truth of the whole.*

* *Nulla enim corporis pars est, quamlibet minuta et exilis, quantumvis objecta et ignobilis, quæ non aliquod argumentum insitæ naturæ, et quo animus inclinet, exhibeat. — Lemnius*

To us, indeed, one speaks with a louder, another with a more gentle, voice ; but the language of all is the same. It is the harmony of innumerable voices proclaiming truth.—There are some moments in which the whispers of nature are more intelligible than her loudest cries. Frequently the passage of an author which shall seem widest of meaning, explains something the most essential. A trifling, inferior trait in the countenance shall often be the key to the whole. The solemn testimony of St. Paul is here applicable. “ There is nothing common of itself, but to him only that esteemeth any thing to be common.” Yes, “ Heaven and earth shall sooner pass away than one jot, or one tittle, of the countenance, lose its signifying power.”

Thou art unworthy, that is to say, incapable, to study the countenance of man, if thou excludest the smallest things as unworthy of remark.

I add, however, the student may probably have a particular capacity for the observation of this or that particular feature, or member. As various men are variously affected by different arts and sciences, so is it with the countenance. He, therefore, should carefully examine how far he has such propensities, for the examination of one trait or member, more than another ; and such trait or member he should study first, and most, as if no other were to be studied, but that the whole character were contained in this particular trait.

Whoever would study physiognomy should apply himself to the study of shades. He that despises them despises physiognomy. If he have no physiognomical sensation for shades, he has none for the human countenance ; while he who possesses this physiognomical sensation, at the sight of shades, will read the countenance with as much facility as he would read an open book.

Make the taking of shades a practice, and to write down what is known of the character of the original, in the most clear and precise terms.

Having obtained a number of such accurate shades, the characters of the originals of which are well known, do not

first arrange those which appear to have a similarity of intellectual or moral character. For, first, the most precise unphysiognomonical description, in words, is indeterminate; and, secondly, which is the consequence of the first, there are innumerable moral and intellectual excellencies and defects, to describe which we have but some general term, and which, internally, are widely different, therefore, are expressed in the countenance by traits as widely different as themselves. Thus two men of extraordinary genius may have countenances the most opposite. For this reason, we must not begin with classing their shades by words, which may characterize the originals. For example, we must not say this is a man of genius; this is another man of genius: therefore we will compare the two, and see what their shades have in common.—It may happen that they have nothing in common, but that their shades are absolutely dissimilar.—The shades, therefore, should first be ranged according to their resemblance.—The resemblance of the forehead.—“These foreheads are not alike—where then is the likeness of their minds to be discovered? This forehead retreats, is thus or thus arched, forms this kind of angle, and this is much the same. Let us examine whether their minds are equally similar.” To answer such questions, with all possible precision, the great shades should, first, be measured by a proper instrument, and their proportions ascertained between the height from the eyebrows to the crown of the head; so should their diagonal lines. Thus will the persevering student find what he is in search of, will find that the resemblance of outlines express resembling powers of mind; that the same kind of forehead generally denotes the same mode of considering subjects, of observation, of sensation; that, as each country has its latitude and corresponding temperature, so has each countenance, each forehead, their latitude, their corresponding temperature.

The physiognomist might facilitate his observations, were he to mark the various shades of the forehead with various letters of the alphabet, so that each forehead might have its correspondent letter, or its general name appropriated to itself.

Particular attention should be paid to what are the kind of characters that are most, or least expressive, taken in shades, and observe whether the active characters do not appear much more striking than the sensitive and passive. A habit should be obtained of drawing countenances with facility, after which the eye, mouth, and features, should be added, in the absence of the original; and next the profile drawn from viewing the full face, and the full face from the profile.

Sketches from fancy should be drawn, and lines and features sought for in them, that have some determinate significations.

Let each of these traits be simplified as much as possible, and each be drawn in the most careful manner, on a separate paper, that they may be afterwards arranged and compared at pleasure.

By this apparently trifling practice, the most difficult things will soon become easy.

Let the principal view of the student be directed to every possible mode of simplifying and transposing of features.

I hold the basis of the forehead to be the sum of all the innumerable outlines of the skull; or the sum of all its radii from the crown of the head.

I suspected *a priori*, and was afterwards convinced, from proof, that the whole capacity, and perfectibility, of a healthy man, is expressed in this principal line; and a perfect physiognomical eye, contemplating a multitude from a window, would, from this outline, read the character of each individual.

Therefore, to acquire the habit of selecting this principal line, it will be necessary to draw the same forehead in front and in profile, to take the shades, and afterwards measure them.

It is a difficult, but not impossible undertaking, to delineate the whole principal outline of the skull, as it would appear seen in front, or in profile. The significant variations of these principal outlines may easily be observed, and treasured up by the student who shall visit a convent, and observe the shorn heads of the monks, when bowed down in prayer.

Waking men seldom suffer themselves to be accurately observed. There are numerous opportunities of seeing them, but the opportunity in which they may be scrutinized, without offensive indiscretion, is rarely found. But, sleeping, how instructive are they to the physiognomist! — Draw, delineate separate parts, features, outlines, preserve the position of the sleeper, particularly the disposition of the body, head, legs, and arms. They are indescribably significant, especially in children. Compare the form of the countenance and the position; and wonderful harmony will be discovered. Each countenance has its peculiar position of body, and of arms.

The dead, and impressions of the dead, taken in plaster, are not less worthy of observation. Their settled features are much more prominent than in the living, and the sleeping. What life makes fugitive, death arrests; what was indefinable is defined. All is reduced to its proper level; each trait is in its true proportion, unless excruciating disease, or accident, have preceded death.

There is nothing I would more strongly recommend to the physiognomist than the study of exact and unchangeable busts in plaster. How leisurely, how calmly, how accurately, may he examine such busts! They may be turned and placed how he pleases. The shades of every kind may be taken and measured. They may be cut at pleasure, and each division accurately drawn; the great outlines may all be determined, even to mathematical precision. In this manner the physiognomist fixes his attention on the firm, the unchangeable truth of physiognomy; that truth and stability to which his observations should all be unremittingly directed.

Whoever compares the plaster busts of men of genius and idiots with each other, whoever dissects, draws, and measures them, part by part, will have faith in physiognomy, equal to the belief of his own existence; and his knowledge of other men will, in time, equal the knowledge he has of himself.

For a similar purpose, I advise the physiognomist to collect

the skulls of known persons ; to take the shades of these skulls, which should be placed all in one horizontal row, so that he may take the triangle that circumscribes each. I repeat, of persons known ; for, before he teaches, he must be taught. The known must be compared with the known ; indubitable external character with indubitable internal ; and, having perfectly discovered the proportions of these, then must he first search the proportions of the unknown, and the nearly similar. Whoever too hastily rejects this counsel will certainly be exposed to laughter, and become dispirited. It would be folly to suppose that all who delight in physiognomy should be expected immediately to solve every problem that is presented ; nor would the folly of renouncing the study because this is impossible, be less. Man must have before he can give. I therefore advise the student to exercise himself, and give un-presuming judgments among his friends ; but not to answer the inquisitive, whose motives do not originate in the love of truth, but in idle curiosity. He who is vainly desirous of making a parade of his physiognomical knowledge, who does not consider the science too sacred for such abuse, will never make any great progress in the discovery of truth. The truth should first be sought for self-information, self-conviction, and afterwards discovered to the penetrating friend. Truth acquired should also be preserved, and applied to the discovery of more truth ; which is evident as day, certain as our existence. Answer not idle inquiries, nor increase the difficulties to be encountered by too precipitate decisions.

A collection of medals, in plaster, of ancient and modern heads, is an aid most necessary to the physiognomist ; as are all profiles, which are small, and well defined ; for they are easy to arrange, in every possible order. Though the flexible features in medals, are seldom exact, yet the larger parts are, for that reason, the more accurate ; and though they should be inaccurate, they are still important to the physiognomist, for the exercise of physiognomical sensation, and the classing of countenances.

Language never can be sufficiently studied.

All error originates in the deficiencies of language, the want of peculiar characteristic signs. Truth must be acknowledged as truth, if it be expressed with sufficient precision, if it be sufficiently separated, simplified, and illustrated. Man must receive truth with irrefragable conviction, when it is presented to him unclouded, unmixed, unadulterated.—Study languages, therefore, especially the mother tongue, and the French, which is so rich in characteristic and physiognomical terms. Wherever a word, peculiarly significant, in reading or conversation occurs, it ought to be remembered, and inserted in the common-place book: such as epithets that express every gradation of love, of understanding, wit, and other qualities.

A register, the most perfect that can be obtained, of all characteristic countenances, is a very necessary aid for the student, which he must compile from the writings of those who have known men best, and from his own observation. I have collected above four hundred epithets for countenances of various kinds, yet, by no means, have sufficient at present. The physiognomist should search for, or invent, a characteristic epithet for every countenance he considers; but such epithets should not be too hastily applied. All the varieties of epithets that are significant, should be written down: but, before the outline of a countenance that is arranged under any such epithet be drawn, and accurately described, every care should be taken that one countenance is not confounded with another.

Some of my general classing words are, love, mind, moral, immoral sensation, power, wit, understanding, taste, religion, imperfection, local-countenances, rank-countenances, office-countenances, mechanic-countenances.

Specimen of epithets under the title wit.

Wit, captious wit, witling, strong wit, dull witted, quick witted, sweet witted, mischievous wit, acrimonious wit, vain witted, severe witted, dry witted, cold witted, rude, icy witted, vulgar wit, sea wit, thieves' wit, rapid wit, raillery, drollery, fanciful repartee, petulant, comic, burlesque, malignant, smiling, laughing, humorous, cynical wit; refined wit, &c. &c.

Having sought the character of the countenance in paintings or drawings, by himself or others, the student, then, should draw this countenance with the characteristic outline; which may often be done by a few simple strokes, or even by dotting. My continual endeavour is to simplify. The three things to which, especially, attention should be paid, are, the general form of the countenance, the relation of its constituent parts, and their curved lines, or positions; all which may easily be expressed by the most simple marks.

If there be a difficulty in finding the actual, the positive character of the countenance, it should be sought by analogy; the register of epithets should be examined, word by word, and such epithets as appear to have any relation to the countenance, written down. The amount of these may enable the student to discover the true epithet. If no epithet can be found applicable to the countenance from this copious register, let not that countenance be forgotten in any of its positions, traits, or wrinkles, until it is deciphered. The more enigmatical the countenance is, the more will it serve, when explained, as a key for the explication of others.

Study the best painters; copy the best portraits, the best historical pieces. Among the portrait painters, I hold sacred Mignard, Largilliere, Rigaud, Kneller, Reynolds, and Vandyke. I prefer Mignard's and Rigaud's portraits to Vandyck's, who is often deficient in industry and illusion; since he rather considered the whole, and the spirit of the countenance, than its minute parts. I honour Vandyke perhaps as highly as any man; but should some of his pictures which I have not seen be more laboriously and minutely finished, still it is generally true that for the physiognomist and his studies, his heads (not including the forms, in which he was so fortunate, nor the foreheads and eyebrows, to which he so well knew how to impart individuality and character) contain too few of the small lines, and the distinct parts have too little precision; he principally painted to produce effect at the distance of a few paces. Gibbon, Vanderbanck, Mans, Poel, and probably others, whose names do not occur to my memory at this moment, excepted, how many Dutch, English, and Italian painters, supposing the

axiom true which says the servile copyist is no painter, have reproachfully omitted to copy the fine minutiae of nature, and imposed upon taste the specious, intoxicating, general likeness, from which little is to be learnt by the physiognomist. General!—Does nature work thus in general?—Yes, ye Generalists! I shall certainly consider you as the best of the scholars, the imitators of nature!

Kupezki, Kilian, Lucas Kranache, and Holbein particularly, are among the first of portrait painters. How much more will the physiognomist learn from these, although good taste and freedom are often wanting! Truth must ever be preferred to beauty. I would rather write the true than the beautiful. I mean not to praise what is confused, but the best pictures of Erasmus, by Holbein, greatly exceed all the portraits of Vandyke, in truth and simplicity. To despise what is minute is to despise nature. What can be more minute, and less confused, than the works of nature? The heads of Teniers are invaluable to the physiognomist, although, with his microscopic minuteness, he has neglected to convey the spirit of the whole.—Neither can Soutmann, excellent as many of his heads are, be recommended to the student of physiognomy. The precision and certainty of Blyhof are, to me, more valuable; and the portraits of Morin are scarcely to be equalled for the physiognomist.

I have only seen a few heads of Rembrandt that can be of use to the student.

Colla would, probably, have been one of the greatest of portrait painters, had he not died in youth. Most of his heads are excellent for the study of physiognomy.

Among historical designers and painters, a small number of whom were physiognomists, while the remainder applied themselves to the expression of the passions, only the following are, in many respects, worthy notice; though, in reality, the worst may afford materials to the student.

Nature, the noble, intoxicating pleasure, the sublime, may be learnt from Titian. There is a portrait by him, at Dusseldorf. which has few equals in the natural and sublime.

The features of pride, contempt, severity, arrogance, and

power repressed, are conspicuous in the works of Michael Angelo.

In Guido Rheni, all the traits of calm, pure, heavenly love.

In Reubens, the lineaments of all that is cruel, powerful, benign and—hellish. It is to be regretted that he did not paint more portraits. His Cardinal Ximenes, at Dusseldorf, surpasses the best of the Vandykes.

In Vanderwerf, features and countenances replete with the purest, the noblest, humility ; and godlike suffering.

In Laresse, still more in Poussin, and most of all in Raphael ; simplicity, greatness of conception, tranquil superiority, sublimity the most exalted. Raphael never can be enough studied, although he only exercised his mind on the rarest forms, and the grandest traits of countenance.

In Hogarth—alas ! how little of the noble, how little of beauteous expression is to be found in this—I had almost said, false prophet of beauty ! But what an immense treasure of features of meanness in excess, vulgarity the most disgusting, humour the most irresistible, and vice the most unmanly !

In Gerard Douw, vulgar character, deceit, attention.—There is a picture of a mountebank, by him, at Dusseldorf, from the countenance of whom, and his hearers, the physiognomist may abstract many a lineament.

In Wilkenboon, the best defined expressions of ridicule.

In Spranger, every kind of violent passion.

In Callot, every species of beggar, knave, and thief, are characterized. The worst of this kind are, also, to be found in A. Bath.

In H. Goltz and Albert Durer, every kind of comic, mean, common, mechanical, servile, boorish countenance and feature.

In M. Vos, Lucas van Leyden, and Sebastian Brand, all these, and still more ; many traits and countenances full of the noble power and truth of apostolic greatness.

In Rembrandt, all the most tasteless passions of the vulgar.

In Annibal Caracci, traits of the ridiculous, and every kind of the strong, and the vicious, caricatured. He had the gift, so necessary to the physiognomist, of portraying much character in a few strokes.

In Chodowiecki, innumerable traits of innocence ; of the child, the servant, the virgin, the matron ; of vices, of the gestures, of the passions ; in citizens, nobles, soldiers and courtiers.

In Schellenberg, every trait of vulgar humour.

In La Fage, the behaviour and postures of voluptuous Bacchants.

In Rugendas, all imaginable features of wrath, pain, passion, and exultation.

In Bloemart, little, except some positions of relaxed, silent affliction.

In Schlutter, every lineament of a calm, noble, great mind, suffering bodily pain.—The same racked in the distortions of Rode.

In Fuseli, gigantic traits of rage, terror, madness, pride, fierce distraction, hell.

In Mengs, the traits of taste, nobility, harmony, and tranquillity of soul.

In West, exalted simplicity, tranquillity, infantine innocence.

In Le Brun, the eyes, eyebrows, and mouths of every passion.

Add your own name, noble Count, to those of the great masters whom the physiognomists may and will study.

Let the student select every kind of trait, from these and other masters, and class, and insert them in his common-place portfolio, then will he, I am convinced, very shortly see what, though all may, none do see, know what all may, none do know. Yet from all these painters he will, ten times for one, only gain pathognomonical knowledge. His physiognomical acquisitions will be few. Still, however, though not frequently, he will sometimes be instructed. • And here, noble Count, will I, at this time conclude ; that I may not weary one who does not make physiognomy his only study

SECOND LETTER.

ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

COUNT THUN, AT VIENNA.

PERMIT me, noble Count, to send a few more miscellaneous thoughts, counsels, and entreaties to the physiognomist, for your inspection, if you are not already fatigued by my former essay. I shall be as brief as possible. How few shall I be able to say of the innumerable things which shall remain to be said! Not all, but the most necessary, and as they occur, whatever the order, the matter will be the same

1.

Nature forms man according to one standard; which, however various, always continues, like the pentograph, in the same parallelism and proportion.

Every man who, without some external accident of force, does not remain in the general parallelism of humanity, is a monster born; and the more he remains in the purest, horizontal, perpendicular, parallelism of the human form, the more is he perfect, manly, and divine.* This is an observation which I should first require the student to demonstrate; and, afterwards, to make it a general principle. Often has it been said, yet not often enough, that the greatest of minds may inhabit the most deformed of bodies; genius and virtue may take up their abode in many a distorted shape, as they often do in the poorest huts; but are there not huts in which no human being can stand upright; and are there not heads, are there not

* In the use of the words, horizontal, perpendicular, parallelism, the author evidently has the same allusion to the pentograph in view; they would else be absurd.

forms, in which no greatness of mind, no genius, can erect itself? Therefore let the physiognomist seek for those beautiful, those well-proportioned forms, in which great minds are ever found, and which forms, though they may deviate from proportion, still leave sufficient freedom and room for the abode of talents and virtue; or, probably, by restraint, add power to talents and virtue.

2.

When the principal trait is significant, so are the inferior traits. The smallest must have a cause as well as the greatest. Each has a cause, or none have. If, O physiognomist! this requires demonstration, renounce the study of physiognomy.

3.

The most beautiful countenance is capable of excessive degradation, and the most deformed of like improvement; but each form, each countenance, is only capable of a certain kind and degree of degradation or improvement. Let the physiognomist study this possible degree of perfectibility and degradation of each countenance; let him often consider the meanest countenance when performing the noblest, and the noblest when performing the meanest action.

4.

Positive character in a countenance discovers positive power; but the want of the positive does not show the want of the corresponding qualities: that is to say, in general, though it does the want of the particular kind, or the particular application of that quality.

5.

Let the physiognomist especially study opposite countenances, such as in themselves are incapable of comparison, and can only be compared by the intervention of a third. Two countenances, totally at warfare with each other, are, to the physiognomist, phenomena of inestimable worth.

6.

Let the student confide in his first, most rapid sensations

the most ; and more in these than in what he may suppose the result of observation. The more his remark was the effect of sensation flowing from, and awakened by sensation, the more accurate will induction be. Yet let him not forsake the inquiries of observation. Let him draw the trait, the form, the attitudes by which he was moved ; and, in like manner, traits, forms, and attitudes, the most opposite ; then let him show them to unaffected, sound reasoning men, and ask what qualities those things denote. Should they all concur in judgment, let him trust his first rapid feelings as he would inspiration.

7.

Suffer not the smallest, the most accidental, apparently insignificant, remark to be lost. Let each be carefully collected ; though, at first, its signification be unknown. They will soon or late be found useful.

8.

Delineate the stature of men. Consider what the tall, the middle-sized, and the short have in common. Each will be found to have its common appropriate character in the whole, and in the features individually.

9.

Consider the voices of men ; their height, depth, strength, weakness ; whether hollow, clear, rough, pleasant, natural, or feigned ; and inquire what foreheads and tones are oftenest associated. If the student has a good ear, he will certainly acquire the knowledge of temperament, character, and what class the forehead belongs to by the voice.

10.

There is something in the countenance of each man by which he, in particular, is characterized. I have, in various places, mentioned that there are traits which, without exception, are characteristic of each countenance ; but exclusive of these general there are also particular traits, determinately precise, and, if I may so say, of the most acute significance. Let the

searching eye of the physiognomist be fixed on these. All men of profound thought have not strikingly thoughtful countenances ; some only have the character of thoughtfulness, that is to say, the signs of thought, in certain wrinkles of the forehead. The character of benevolence is sometimes only visible in the form, position, and colour of the teeth. Discontent is sometimes only depicted in certain angular lines, or hollowness of the cheeks.

11.

Carefully examine, and distinguish, the natural, the accidental, and the violent. Monsters excepted, nature is ever uninterrupted. Continuity is nature's seal ; violent accidents produce discontinuity. Accident has often been affirmed to place inseparable difficulties in the path of physiognomy ; but what can be more easily discovered than such accidents ? How visible are the distortions occasioned by the small pox ! How apparent are the consequences, in general, of wounds, falls, and similar violence ! I own I have known people who, in consequence of a fall in their youth, have become idiots, yet no tokens of the fall were to be seen ; imbecility, however, was very remarkable in the countenance, and in the most essential form of the head : the extension of the hinder part of the head had apparently been prevented by the fall. The physiognomist, therefore, in all countenances which he would study, should inform himself of their nature and education.

12.

I do not say the physiognomist should finally determine by a single sign ; I only say it is sometimes possible. There are, sometimes, single, decisive, characteristic traits, as well of general inclination, as of individual passions : there are foreheads, noses, lips, eyes, which singly, betoken strength, weakness, ardour, phlegm, acuteness, dulness, wrath, or revenge, as far as they express certain other determinate parts. Yet, however I may recommend it to the friend of physiognomy not to neglect the smallest single trait of the countenance, never can I, too often, too earnestly repeat—combine the whole, compare each with each, examine the whole of nature, the

form, the complexion, the bones, the muscles, the flexibility, inflexibility, motion, position, gait, voice, manners, actions, love, hatred, passions, weeping, laughing, humour, fancy, anger.—Neglect no single part ; but again combine the single with the general. Learn, likewise, to distinguish the natural from the factitious, the peculiar from the borrowed. Wherever the factitious and the borrowed are assumed, there will the power of assuming be found. This, by degrees, will enable the student to determine what such countenance can assume, what not. Certain countenances cannot assume gentleness, nor can others violence and arrogance.—“All countenances can be mild, all angry.”—They can so ; but mildness is as natural, or factitious, to some countenances, as wrath is to others. Study the grand forms, the outlines of nature at rest, and thence will be learned which of the innate, indestructible characters of mind are repugnant to each other, and which are impossible to exist in the same person ; harmony will be discovered where discord is generally supposed ; and till this is discovered, man remains to the student undiscovered. Deductions from one to two, from two to three, and, thus, to greater numbers, will follow. The mouth will be known by the words, the words by the mouth ; the style from the forehead, the forehead from the style.—That is to say, not what any one shall generally speak, write, or perform ; but what he can, or cannot. How a man will, in general, act in given circumstances ; his manner and tone.—Thus shall the student be enabled to describe the circle by which the form he studied is circumscribed, in which it may stand, and act the part allotted, well or ill.

13.

Important to the student are certain precious moments for observation.

The moment of sudden, unforeseen, unprepared meeting. The moments of welcome, and farewell.

The moment antecedent to the impetuous burst of passion ; the moment of it subsiding ; especially when interrupted by the entrance of some respectable person. The power of dissi-

mulation, and the still remaining traces of passion are then displayed.

The moment of compassion and emotion ; of weeping and anger of the soul ; of envy and of friendship. The moment, especially, of the greatest degree of tranquillity, and of passion ; when the man is entirely himself, or entirely forgets himself. These combined inform the physiognomist what the man is, what he is not, what he can, what he cannot be.

14.

Examine the superiority of one countenance over another. Although the Father of the world has made of one blood "all the nations of the earth," yet the natural equality of men is one of the most unpardonable errors of affected benevolence and phlegmatic enthusiasm.

Each created being, animate or inanimate, rules over millions, and is subject to millions. It must rule, and it must be subject. It is by nature impelled to both. Endeavour, therefore, to discover the innate, divine, incommunicable, inseparable, superiority and inferiority of every organized body, and accurately to define and compare its outlines. Compare the strongest with the weakest, incessantly ; a certain number of outlines of the more powerful, with an equal number of the yielding, the subjected. Having obtained the extremes, the intermediate proportions will be easily found. I cannot too often repeat, let the student seek and he will find, with mathematical precision, the proportions of the imperative and the obsequious forehead, the sovereign and the slavish nose.

15.

Be it continually remembered that like countenances like characters ;—like foreheads like countenances ; at least, in the general form. Let the student, therefore, on every opportunity, examine and compare resembling men, resembling skulls, countenances, foreheads, and features.

16.

When the physiognomist finds a man endowed with the

rarest of all rare gifts, the gift of unaffected, critical attention; who never answers before he understands the question, who is decided, yet seldom decides; let him study this man, and his features and traits, individually. The understanding, worth, and power of a man will be defined by his degree of attention. He who cannot listen can perform nothing deserving the name of true wisdom and virtue. The attentive, on the contrary, are capable of all of which man ought to be capable. Such an attentive countenance will itself supply the student with an index, by which to discover the best properties of innumerable men.

A man, also, when he removes a thing, or presents it to another, and earnestly fixes his eyes, without constraint, upon the person to which it is presented, is most deserving to be studied. Trifles often decide much concerning the character of the man. The manner of taking, holding, or returning a tea-cup, is frequently very significant. It may be affirmed that whoever can perform the smallest office, with entire circumspection, is capable of much greater.

17.

The student who has discovered the following features, each distinctly excellent and marking, and all combined with proportion, may rest assured he has discovered a countenance almost preternatural.

a A striking symmetry between the three principal features of the face; the forehead, nose, and chin.

b A forehead that ends horizontally, consequently eyebrows nearly horizontal, bold, and compressed.

c Eyes of a clear blue, or clear brown, that at a little distance appear black, with the upper eyelid covering about a fourth or a fifth part of the pupil.

d The ridge of the nose broad, almost straight, but somewhat bent.

e A mouth, in its general form, horizontal; the upper lip of which, and the middle line in the centre, is gently, but somewhat deeply, sunken: the under lip not larger than the upper.

f A round projecting chin.

g Short, dark brown, curly hair, in large divisions. .

18.

In order accurately to observe the countenance, it must be seen in full, in three-fourths, in seven-eighths, in profile, and from top to bottom. The eyes should first be closed, and so remain for some time, and should afterwards be opened. The whole countenance discovers too much at the first view; it therefore should be separately examined in all its aspects.

19.

With respect to copying after nature, busts, paintings, or prints, I constantly, and earnestly, advise the physiognomist to draw outlines only, and not to shade, that he may acquire that dexterity which is so indispensable: also to acquire the habit of defining perplexities, interminglings, intershavings, all that is apparently indeterminate: to learn to select, to imagine, and to portray them individually. I know that all those painters who are not physiognomists, and cannot draw, will exclaim against such a practice; yet is this, and will ever remain, the only practice which, for the designer as well as for the physiognomist, unites all the advantages of facility, precision, perspicuity, instruction, and many others. The well known passions of Le Brun are certain proofs of its advantages.

20.

Oil paintings, when perfect, are the most useful to the physiognomist; but this they are so seldom, and when perfect are so expensive, that a royal treasure is requisite for their purchase. Drawings in black chalk are the most useless. I would advise the physiognomist neither to copy them nor miniature pictures. They will acquire perhaps what is called a free and picturesque manner, but it will be wholly indeterminate, consequently untrue, and unnatural. I have hitherto found nothing equal to the English black lead pencil, retouched by Indian ink, to express the physiognomical character of the countenance, round, picturesque, powerful, and precise. The

chamber should be darkened, and the aperture by which light is admitted round, not more than one foot in diameter, and about three or four feet higher than the person to be drawn, on whom the light should fall somewhat obliquely. This, after repeated experiment, I find to be one of the most easy, picturesque, and characteristic methods of taking the countenance. It might perhaps be as well to let the light fall perpendicularly on some faces; but this should only be for the flat and tender featured; the shades of prominent features would be too powerful. A camera obscura, also, which should diminish the head thus enlightened about three-fourths, might in this case be serviceable, not immediately to draw by, because motion would render this impracticable, but the better to compare the drawing to the true figure on the instrument.

21.

I might advise the reading of books on physiognomy, and, could I, with a good conscience, I so most willingly would.—My advice is, that the student should dedicate a fortnight to peruse them once through. After mature examination, let him select the most precise of their positions. Having read two or three, we may be said to have read them all; Porta, among the old writers, and Peuschel and Pernetty, among the more modern, having collected most that has been said. The first good, bad, and indifferent; doctrines that are self-contradictory. All that Aristotle, Pliny, Suetonius, Polemon, Adamantinus, Galen, Trogus Conciliator, Albertus, Scotus, Maletius, Avicenna, and many others of his predecessors, have written, is to be found in this author, one opinion after another, like beads strung on a rosary. Yet, he sometimes judges for himself, and renders his judgments more interesting, more worthy attention than those of his predecessors, by giving engravings of well-known countenances: nor is he so bigoted to astrology as they are, although he has not conquered such silly prejudices. Peuschel, and still more Pernetty, have essentially served physiognomy, by banishing many gross absurdities. Their writings contain little that is original, and are far from accurately defining the traits of the countenance, without

which, physiognomy must remain the most useless of all crude sciences. The *Physiognomonica Medicinalis* of Helvetius deserves to be read for the incomparable manner in which some of the principal temperaments are characterized. His planetary influence excepted, he will be found masterly.

Huart also merits reading, though his work is indigested, and replete with hypothesis. He has extracted what was most valuable in Aristotle, Galen, and Hippocrates, and added his own remarks, made with accuracy. These, however, are but thinly scattered. Philip May contains little that is useful. The penetrating *Chambre* is much more valuable, and has been particularly fortunate in defining the passions; but he has given no physiognomonical outlines or drawings.

The countenance of Ab Indagine is of much more terrific appearance than his book, which, though mostly copied after others, merits to be read. Marbitius "*De varietate faciei humanæ discursus physicus*, Dresd. 1676," 4to., is a wretched dauber, who has not above half a dozen original thoughts. A modern writer seems to have borrowed one of his most foolish projects, that of composing and decomposing the countenance, as printers do the alphabet. Parson, happily abridged by Buffon, and Haller in his *Physiology*, is, notwithstanding his imperfections, one of the most classical and best of writers, on what relates to the motion of the muscles, and the passions of the countenance. I shall now mention—*absit blasphemia dicto*—Jacob Behmen—laugh who will; the sensations, the feelings, the language of nature, perhaps, no man more eminently possessed than this unintelligible Theosoph.—He has left traces in his writings of the most profound physiognomonical sensation. Not that I will therefore recommend his writings to the philosophical physiognomist; though I will recommend his little book on the four complexions, to all who do not despise the pearl in the dunghill.

I hold Gulielmus Gratarolus, physician of Bergamo, to be one of the physiognomists most deserving of attention; and recommend his book, particularly, for its richness and its brevity. Its title is, "*De prædictione morum naturarumque ho-*

minum facili, cum ex inspectione vultus, aliarumque corporis partium, tum aliis modis."

Of all the writers on physiognomy of the last century, Scipio Claramontius is certainly far the best, most learned, most worthy to be read, and the least of a compiler. His knowledge was great, his judgment accurate, and his decisions acute, yet concise. His book, "*De conjectandis cujusque moribus et latitantibus animi affectibus*," deserves, if not to be wholly translated, at least to be abridged, and published with remarks and additions. Much is wanting to the work, though it is more rich in materials than any preceding one with which I am acquainted. It is not without numerous inaccuracies, which he has copied; but whoever is acquainted with his predecessors, and is capable of comparing them, will wonder to find him so frequently, and so truly, original. In the very places where he is deficient, I always find thought and penetration; and, notwithstanding he is scholastic and methodical, I seldom find him dry, superficial, or other than meritorious. Merit is so often wanting in modern writers, on and against physiognomy, that wherever I find it free from affectation and pretension, it gives me delight; and this merit, open it where we will, is found in the book of Claramontius. He is not a mere scholar, a recluse; his physiognomical knowledge is united with a comprehensive, moral, and political knowledge of mankind; he accustomed himself to apply general rules to particular causes and circumstances; he has happily interwoven his astonishing learning with his observations and calculations; he has discovered the signs of the passions with much penetration, as well by his knowledge of books as of men, and has explained his remarks with equal perspicuity: and I recommend him, from conviction, to the student of men, and, especially, of the characters and mental qualities of man.

22.

A considerable selection of the most remarkable and significant countenances is absolutely necessary to the physiognomist. I shall insert the names of those which I would especially recommend, at the conclusion of this fragment, and every collec-

tion of prints will readily supply an augmentation. The list will contain none but such as I have myself seen, and copied for my own purpose, from a collection to which I have access, each of which, individually deserves a commentary, and to be compared with others similar and dissimilar. I can but give their names, with the certainty that whoever is possessed of a physiognomical eye, cannot have once glanced over such a collection, without having considerably strengthened his discernment. Whoever shall compare and study their characters, history, acts, and writings, with their countenances, can scarcely examine one attentively without discovering new principles of physiognomy. I have to thank these heads for a great part of such knowledge as I possess.

23.

Converse with the wisest and best men, who, to thousands, are but like a sealed book, a pearl hid in a field. Such conversation is, to the student of physiognomy, the most indispensable of all indispensable things. He, whose philanthropic eye, with unenvious simplicity and angelic rapture, seeks perfection, turn where he will, it will be met; it will be found where he seeks, and where he does not seek. His God will shine visible in thousands of human forms. The expectation of this will open his eyes to behold what no man beholds till it is shown him, and what every man beholds when shown.

24.

To the student I once more repeat, judge but seldom, however importuned by those who wish stupidly to wonder at, or to render this science ridiculous. Turn calmly, but determinedly, from indiscreet curiosity. He who is overcome by foolish importunity, acts foolishly. Error may follow, however guarded the expression; and, if it should, ridicule will be as insolent and unlimited as if he who has mistaken had affirmed it was impossible he should mistake.

This, noble Count, is part of that *much* which may be said. I envy not him whose knowledge or whose language may be superior to mine. Adieu.

ADDITION.

FOR the ease of such of our readers who have something more than curiosity to gratify, the following list of remarkable countenances is to aid those who wish to search, observe, and compare.

Abrissel, Charles Adolphus. Agrippa, Cornelius. Albert I. Albert, Duke of Friesland. Albinus. Alexander VIII. Amherst, Jeffery. Anhold. Anson, Lord. Apollonius. Aurullarius, Daniel. Aretine, Peter. Aretine, Anthony. Aretine, Rosel. Argulus, Andreas. Arnaud, Anthony. Balæus, Johannes. Bandinelli. Bankest, Admiral. Barbarin. Barbieri. Baricellus, Julius Cæsar. Bastius, Henry. Bayle. Becker, Balthazar. Bellarmin. Benedict XIV. Bengel. Berthold V. Berghe, Von. Bernard, Henry, Duke of Saxe Weimar. Bernini. Beaulieu, James. Beza. Bidloo. Boileau. Boromæus. Bourbon, Anthony. Bourbon, the Constable. Boxhorn. Bracket, Theophrastus. Brûghel. Bronkh, Vonder. Brutus. Brüssel. Buchanan. Buddeus, William. Bourdulle, Peter. Burman, Peter. Butler, Samuel. Cachiopin, James. Cæsar, Julius. Caldara. Caligula. Callu, James. Calvin. Camera-rius. Canisius. Cavistus. Charles I. King of England. Charles V. Charles XII. and IX. of Sweden. Caracci. Carravache. Casaubon. Casimir, King of Poland. Cassini. Castaldus. Caylus. Celsus. Cham-paigne. Cicero. Cholet. Christina II. Clark. Clauberg, John. Cle-ment VII. Clement VIII. Cocceius. Coddæus, Peter. Colbert. Cook. Commines, Philip de. Condern, Charles. Coligni, Admiral. Crato, John. Copernicus. Cornelissen, Anthony. Corneille. Caspran, Philip. Cromwell. Cuspinianus. Democritus. Demosthenes. Derby, Charles, Earl of. Descartes. Dieu, Ludovicus de. Doionus, Nicholas Drusius. Dryden. Dubois. Dyck, John van. Durer. Elizabeth, Queen of England. Enfant, James de l'. Erasmus. Espernon. Evre-mont, St. Fabricius, Ludovicus. Ferdinand I. Fevre, Nicholas Le. Fielding, Henry. Fischer, John. Fleury, Cardinal de. Florisz, Peter. Foix, Gaston de. Fontaine, La. Foessus, Petrus. Foster. Frangi-panis, Cornelius. Frank, Francis, Frank, Francis the younger. Francis I., King of France. Frederic William, Elector. Frederic II., King of Prussia. Frederic III. Frederic IV. Fries, Admiral. Fugger, Henry. Galen. Gambold. Gardin, Gabriel de. Garnier. Geader. Gess, Cor-nelius van der. Gentilefri, Horace. Geritaw, Robert. Germanicus. Gessner, Albert. Gessner, Conrad. Gessner, John. Gevartius, Caspe-rius. Geyler, John. Goclenius. Goldoni. Goltzius. Gonzaga. Gra-

ham. Grævius, Daniel. Grotius, Hugo. Grünbuel, Arnold. Grynæus. Gusman, Philip. Gustavus Adolphus. Guijon. Hagedron. Hagebuck. Haller, Berthold. Harder, James. Hamilton. Harduin, Archbishop. Harcourt. Hebenstreit. Henry II. Henry IV. Henry VIII. Herwig. Helmont, John Baptist van. Helvetius. Heydan, Abraham. Holbein, Hans. Homer. Hondius, William. Horne, John. Hosennestel, Abraham. Houbraken. Howard, Thomas. Hutten, Ulrich von. Janin, Peter. Indagine, John Ab. Innocent X. Jode, Peter. John, son of Rudolph II. Johnson, Samuel. Isabella, Eugenia. Junius, Robert. Junius, Adrian. Junker, John. Karschnin. Kilian. Kircher. Knel-ler, Sir Godfrey. Knipperdolling. Kraft, Frederic. Kupesky. Labadie. Lactantius. Lanwe, Christopher van der. Lanfranc, John. Langecius, Hermannus. Lavater, Ludwig. Leibnitz. Leo X. Leopold I. Leyden, Lucas van. Linguet. Lithoust. Liorus, John. Locke. Lotichius Petrus. Lorrain, Charles V. of. Longueval, Charles of. Loyola. Ludlow. Ludwig, Edm. Count Palatine. Louis XIII. Louis XIV. Luther. Lutma, Janus. Lulli. Lucius Verus. Malherbe. Mansfeld. Marlborough. Marillac, Louis de. Maraldi. Marlort. Marot. Marthe, St. Mattheson. Matthias I. Maximilian I. Maximilian II. Mazarine. Meinuccius, Raphael. Meügre, John. Melanchthon. Mercurialis, Hieronymus. Merian, Matthew. Mettrie, La. Meyr, William. Michael, Sebastian. Michael Angelo. Mignard. Milton. Moliere. Molinæus. Mompel, Louis de. Monami, Peter. Moncade, Francis de. Montanus. Montagne. Montesquieu. Montmorency, Henry, Duke of. Morgagni. Morney. Moruel. Moulin, Charles du. Muschenbroek. Muntzer, Thomas. Nassau, Amalia. Nassau, Frederic Henry. Nassau, John. Nassau, William Louis. Nero. Niger, Antonius. Noort, Adam. Newton. Oddus de Oddis. Orange, Maria. Osterman, Peter. Osterwald. Osman, William. Ottoman. Palamedes, Palamedessen. Paracelsus, Theophrastus. Parma, Farnesius de. Pascal. Patin, Charles. Patin, Guido. Paul V. Pauw, Regner. Pieresc, Fabricius. Pelican. Pelisse. Pepin, Martin. Perrault, Claude. Perera, Emanuel Frocas. Peruzzi. Peter Martyr. Peter I. Petit, John Louis. Petri, Rodolph. Philip the Good. Philip the Bold. Pianus. Pithou, Francis. Plato Pope. Porta. Ptolemy, Claudius. Puteanus, Ericus. Putnam, Israel. Quesnel. Quesnoy. Raphael. Rabelais, Francis. Razenstein, Henry, Retz, Cardinal de. Rhenferd, James. Rhyne, William. Ricciardi, Thomas. Richelieu. Rigaud. Rombouzt, Theodore. Ronsard. Rouse, Gerard. Rubens. Rudolph II. Rufus. Ruysch. Savanarola. Schmidt von Schwartzenhorn. Scalichius, George. Saurin. Savoy, Thomas Francis de. Savoy, Francis Thomas de. Savoy, Charles Emanuel de. Sachtleven, Cornelius. Sachs, Hans. Schramm, George Gottlieb. Sebizius. Seghers, Gerhard. Segers, Gerard. Seba, Albert. Skadey. Scarron. Scaglia, Cæsar Alexander. Sixtus V. Sortia. Scuderi, Magdelaine de. Schwenkfeld. Schutt, Cornelius. Scheuch-

zer, James. Schoepflin, Daniel. Schorer, Leonard. Socrates. Sonnenfels. Sophocles. Sorbon. Spanheim, Frederic. Spener, Philip James. Spinoso. Sturm von Sturmegg. Sayra, Abbé. Seide, Francis. Swift. Schuyl. Tabourin, Thomas. Tassis, Anthony. Taulerus, John. Tindal. Titian. Titus. Thou, Gerard de. Thou, Augustus de. Thourneuser, Leonard. Thoyras, Rapin de. Thuanus. Thoulouse, Montchal de. Uden, Lucas von. Uladislaus VI. Uladislaus, King of Poland. Ulrich, James. Ursius, Honorius. Ursinus. Valette. Vanloo. Warin, John. Wasener, James. Weiss, Leonard of Augsburg. Werenfels. Vesalius. Vespasian. Vespucius, Americus. Viaud, Theophilus de. Wildes, John. William, King of England. Villeroy, Marquis. Willis, Richard. Wurtemberg, Everard, Duke of. Vitrii, Anthony. Wolf, Christian. Volkammer, George. Voltaire. With, Conrad. Vopper, Leonard. Vorster, Lucas. Voss, Simon. Vouet. Zampier. Zinzendorf. Zuinglius. Ziska, John.

ON PORTRAIT PAINTING.

THE most natural, manly, useful, noble, and, however apparently easy, the most difficult of arts is portrait painting. Love first discovered this heavenly art. Without love what could it perform?—But what love?—And the lover—who?

Since a great part of the present work, and the science on which it treats, depend on this art, it is proper that something should be said on the subject.—Something—for how new, how important, and great a work might be written on this art! For the honour of man, and of the art, I hope such a work will be written. I do not think it ought to be the work of a painter, however great in his profession, but of the understanding friend of physiognomy, the man of taste, the daily confidential observer of the great portrait painter.—Sultzer, that philosopher of taste and discernment, has an excellent article, in his dictionary, on this subject, under the word portrait. But what can be said, in a work so confined, on a subject so extensive?

Again, whoever will employ his thoughts on this art, will find that it is sufficient to exercise all the searching, all the active powers of man; that it never can be entirely learned, nor ever can arrive at ideal perfection.

I will endeavour to recapitulate some of the avoidable and

unavoidable difficulties attendant on this art. The knowledge of these, in my opinion, is most necessary, as well to the painter as to the physiognomist.

What is portrait painting? It is the communication, the preservation of the image of some individual, or of some part of the body of an individual: the art of suddenly depicting all that can be depicted of that half of man which is rendered apparent, and which never can be conveyed in words.

If what Göthe has somewhere said be true, and in my opinion nothing can be more true, that—the best text for a commentary on man is his presence, his countenance, his form—how important then is the art of portrait painting;

To this observation of Göthe's, I will add a passage on the subject, from Sultzzer's excellent dictionary.

“ Since no object of knowledge whatever can be more important to us than a thinking and feeling soul, it cannot be denied but that man, considered according to his form, even though we should neglect what is wonderful in him, is the most important of visible objects.”

Were the portrait painter to know, to feel, to be penetrated with this; penetrated with reverence for the greatest work of the greatest master; were such the subject of his meditation, not from constraint, but native sensation; were it as natural to him as the love of life, how important, how sacred to him, would his art become!—Sacred to him should be the living countenance as the text of holy scripture to the translator. As careful should the one be not to falsify the work, as should the other not to falsify the word of God.

How great is the contempt which a wretched translator of an excellent work deserves, whose mind is wholly inferior to the mind of his original.—And is it not the same with the portrait painter? The countenance is the theatre on which the soul exhibits itself; here must its emanations be studied and caught. Whoever cannot seize these emanations cannot paint, and whoever cannot paint these is no portrait painter.

“ Each perfect portrait is an important painting, since it displays the human mind with the peculiarities of personal character. In such we contemplate a being in which under-

standing, inclinations, sensations, passions, good and bad qualities of mind and heart, are mingled in a manner peculiar to itself. We here see them better, frequently, than in nature herself; since in nature nothing is fixed, all is swift, all transient. In nature, also, we seldom behold the features under that propitious aspect in which they will be transmitted by the able painter."

Could we indeed seize the fleeting transitions of nature, or had she her moments of stability, it would then be much more advantageous to contemplate nature than her likeness; but, this being impossible, and since likewise few people will suffer themselves to be observed sufficiently to deserve the name of observation, it is to me indisputable that a better knowledge of man may be obtained from portraits than from nature, she being thus uncertain, thus fugitive.

"Hence the rank of the portrait painter may easily be determined; he stands next to the painter of history. Nay, history painting itself derives a part of its value from its portraits: for expression, one of the most important requisites in historical painting, will be the more estimable, natural, and strong, the more of actual physiognomy is expressed in the countenances, and copied after nature. A collection of excellent portraits is highly advantageous to the historical painter for the study of expression."

Where is the historical painter who can represent real beings with all the decorations of fiction? Do we not see them all copying copies? True it is they frequently copy from imagination; but this imagination is only stored with the fashionable figures of their own or former times.

This premised, let us now enumerate some of the surmountable difficulties of portrait painting. I am conscious the freedom with which I shall speak my thoughts will offend, yet to give offence is far from my intention. I wish to aid, to teach that art which is the imitation of the works of God; I wish improvement. And how is improvement possible without a frank and undisguised discovery of defects?

In all the works of portrait painters which I have seen, I have remarked the want of a more philosophical, that is

to say, a more just, intelligible, and universal knowledge of men.

The insect painter who has no accurate knowledge of insects, the form, the general, the particular, which is appropriated to each insect, however good a copyist he may be, will certainly be a bad painter of insects. The portrait painter, however excellent a copyist (a thing much less general than is imagined by connoisseurs), will paint portraits ill, if he have not the most accurate knowledge of the form, proportion, connexion, and dependence of the great and minute parts of the human body, as far as they have a remarkable influence on the superficies; if he have not investigated, most accurately, each individual member and feature. For my own part, be my knowledge what it may, it is far from accurate in what relates to the minute specific traits of each sensation, each member, each feature; yet I daily remark that this acute, this indispensable knowledge, is every where, at present, uncultivated, unknown, and difficult to convey to the most intelligent painters.

Whoever will be at the trouble of considering a number of men, promiscuously taken, feature by feature, will find that each ear, each mouth, notwithstanding their infinite diversity, have yet their small curves, corners, characters, which are common to all, and which are found stronger or weaker, more or less marking, in all men, who are not monsters born; at least, in these parts.

Of what advantage is all our knowledge of the great proportions of the body and countenance? (Yet even that part of knowledge is, by far, not sufficiently studied, not sufficiently accurate. Some future physiognomical painter will justify this assertion, till when be it considered as nothing more than cavil.) Of what advantage, I say, is all our knowledge of the great proportions, when the knowledge of the finer traits, which are equally true, general, determinate, and no less significant, is wanting? and this want is so great, that I appeal to those who are best informed, whether many of the ablest painters, who have painted numerous portraits, have any tolerably accurate, or general theory of the mouth only; I do not mean the anatomical mouth, but the mouth of the painter, which he

ought to see, and may see, without any anatomical knowledge.

Let us examine volume after volume of engravings of portraits, after the greatest masters. I have examined, therefore am entitled to speak. Let us confine observation to the mouth, having previously studied infants, boys, youth, manhood, old age, maidens, wives, matrons, with respect to the general properties of the mouth; and having discovered these, let us compare, and we shall find that almost all painters have failed in the general theory of the mouth; that it seldom happens, and seems only to happen by accident, that any master has understood these general properties. Yet how indescribably much depends on them! What is the particular, what the characteristic, but shades of the general? As it is with the mouth so is it with the eyes, eyebrows, nose, and each part of the countenance. The same proportion exists between the great features of the face; and as there is this general proportion in all countenances, however various, so is there a similar proportion between the small traits of these parts.—Infinitely varied are the great features, in their general combination and proportion; as infinitely varied are the shades of the small traits, in these features, however great their general resemblance. Without an accurate knowledge of the proportion of the principal features, as, for example, of the eyes and mouth, to each other, it must ever be mere accident, and accident that indeed rarely happens, when such proportion exists in the works of the painter. Without an accurate knowledge of the particular constituent parts, and traits of each principal feature, I once again repeat, it must be accident, miraculous accident, should any one of them be justly delineated.

This remark may induce the reflecting artist to study nature intimately, by principle, and to show him, if he be in search of permanent fame, that, though he ought to behold and study the works of the greatest masters with esteem and reverence, he yet ought to examine and judge for himself. Let him not make the virtue modesty his plea, for under this does omnipresent mediocrity shelter itself. Modesty, indeed, is not so properly virtue as the garb and ornament of virtue, and of

existing positive power. Let him, I say, examine for himself, and study nature, in whole and in part, as if no man ever had observed, or ever should observe, but himself. Deprived of this, young artist, thy glory will but resemble a meteor's blaze ; it will only be founded on the ignorance of thy contemporaries.

The majority of the best portrait painters, when most successful, like the majority of physiognomists, content themselves with expressing the character of the passions in the moveable, the muscular features of the face. They do not understand, they laugh at rules which prescribe the grand outline of the countenance as indispensable to portrait painting, independent of the effects produced by the action of the muscles.

And till institutions shall be formed for the improvement of portrait painting, perhaps till a physiognomical society or academy shall produce physiognomical portrait painters, we shall, at best, but creep in the regions of physiognomy, where we might otherwise soar.

One of the greatest obstacles to physiognomy is the actual, incredible, imperfection of this art.

There is generally a defect of eye, or hand of the painter ; or the object is defective which is to be delineated ; or, perhaps, all three. The artist cannot discover what *is*, or cannot draw it when he discovers. The object continually alters its position, which ought to be so exact, so continually the same ; or should it not, and should the painter be endowed with an all-observing eye, and all-imitative hand, still there is the last insuperable difficulty, that of the position of the body, which can but be momentary, which is constrained, false, and unnatural, when more than momentary.

What I have said is trifling indeed to what might be said. According to the knowledge I have of it, this is yet uncultivated ground. How little has Sultzer himself said on the subject ? But what could he say in a dictionary ? A work wholly dedicated to this is necessary to examine and decide on the works of the best portrait painters, and to insert all the cautions and rules necessary for the young artist, in consequence of the infinite variety, yet incredible uniformity, of the human countenance.

Whoever would paint portraits perfectly must so paint that each spectator may, with truth, exclaim, This is indeed to paint ! This is true, living likeness ; perfect nature ; it is not painting !—Outline, form, proportion, position, attitude, complexion, light and shade, freedom, ease, nature ! Nature ! Nature in every characteristic disposition ! Nature in the whole ! Nature in the complexion, in each trait, in her most beauteous, happiest moments, her most select, most propitious state of mind ; near, at a distance, on every side, Truth and Nature ! Evident to all men, all ages, the ignorant and the connoisseur, most conspicuous to him who has most knowledge ; no suspicion of art ; a countenance in a mirror, to which we would speak, that speaks to us, that contemplates more than it is contemplated ; we rush to it, we embrace it, we are enchanted !—

Emulate such excellence, young artist, and the least of thy attainments, in this age, will be riches and honour, and fame in futurity ; with tears shalt thou receive the thanks of father, friend, and husband, and thy works shall honour that Being whose creations it is the noblest gift of man to imitate, only in their superficialities, and during a single instant of their existence.

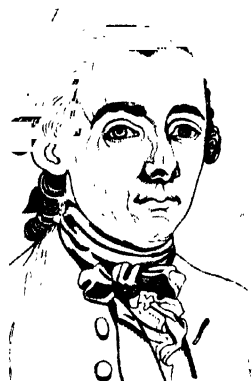
ADDITIONS.

PLATE XXIII.

Fig. 1.—Thus drawn, thus prominent, ought the countenance to be which the physiognomist is to read. Form and traits, all and each, are determinate.—Hard perhaps—but with all possible harmony.

No false pretender ; worthy, faithful, regular, benevolent. More than the dry hardness of the mouth betokens these. Such is this sanguine-phlegmatic countenance—capacity, love of order, resolution, fit for active life, sensation for the beautiful, the accurate, the highly-finished. No artist, but very capable of being one.

Fig. 2.—The shade more significant than the full face, which has been composed, feature after feature, at various times, by



the artist, who, without preserving the character, has thus destroyed the effect of the whole. Both, however, are expressive of a good, an honest, and an active man; but who, with eye actually so dull, could have but little penetration. The nose, in the shade, has more poetry, and the under part of the countenance more nobility, than are perceptible in the portrait. The mouth in the profile has peculiar youthful innocence.

Fig. 3.—An observing mind with a barren imagination. Thus ought every countenance of this character to be drawn, the eyes especially, in order to be known. The forehead too flat for an original thinker; receives much, produces little. Ardour and active industry are here sought in vain, but the love of inoffensive ridicule may be easily discovered.

Fig. 4.—The original of this highly characteristic head—Colla—might probably have become one of the greatest physiognomical painters. Though almost uninstructed, he was one of the most original imitators of unimpassioned nature. The gloominess of his character, and even of his chamber, communicated that gloom which is visible in his paintings. The eye is not rapid, but disposed to a calm, successive, anatomizing inspection of its object. The unassuming mouth overflows with phlegmatic goodness. The whole, in general, is tinged with susceptibility of mild, religious enthusiasm. Prominent features, daring touches, are not to be expected from such a countenance. It delighted in that silent, slow progression, which leaves nothing incomplete.

Fig. 5.—A portrait by Colla, which, without having seen the original, we may affirm to be a great likeness. Nature, precision, harmony, exactness, are discoverable in every part. The flat, somewhat sinking forehead, agreeable to the whole, denotes an unpolished person, confined within a small circle of domestic economy. The strong eyebrows do not speak mental, but bodily power. Eyebrows are only significant of the former when they are unperplexed, equal, and well disposed. Nose, chin, neck, hair, all are characteristic of rude, narrow insensibility. Rustic sincerity is evident in the mouth.

Fig. 6.—Not so well drawn and engraved as the foregoing,

but of a character entirely opposite. Sensible, mild, peaceable, void of rude harshness, capable of the best improvement, half cultivated, might be wholly a lover of neatness and order. all eye, all ear—mildness and regularity are conspicuous in the mouth.

Fig. 7.—This scarcely can be supposed a likeness; it certainly is not a copy of any common original. Such outlines, though sketched by the greatest masters, can seldom be true to nature, yet will not be entirely missed by the most inferior. However indifferent the drawing may be, this must ever remain the countenance of a great, a thinking, orderly, analyzing man, of refined taste. The eye, somewhat distorted in drawing, is rather that of the visionary than the man of deep thought. Far from idly conforming to fashion, his feelings will be the dictates of reason. The lips are too much cut, too insipid for this powerful chin and nose, this thoughtful forehead, this comprehensive, noble back of the head. Such countenances should generally be drawn in profile, the better to understand their character; though characteristic they will always be in all possible situations.

Fig. 8.—Another countenance of a thinker, an analyzer, yet far from having the proportion of the former. Much less rounded, less simple; to prove which, compare the forehead, nose, mouth, and chin. The eye only is more ardent, enterprising, laborious. The whole character, without injury to the friendly, benevolent mien, is more forcible, persevering, and prompt, as may especially be seen in the forehead, nose, and chin.

Fig. 9.—An original well-drawn countenance. Something apparently wanting in the eyes and nostrils. We do not expect poetry from the forehead, but an inventive, enquiring, mechanical genius; an unaffected, cheerful, pleasant man, unconscious of his superiority; the nose especially is characteristic of an able, active, unwearied mind, labouring to good effect. How excellent is the tranquillity and cheerfulness of the mouth.

Fig. 10.—A head after Vandyke, whether real or imaginary is immaterial. It is delightful to look on such a countenance; so boldly, so determinately sketched, with such incomparable

harmony and proportion. To whom is this imperceptible, even in this imperfect copy; or who does not here read the great master; the countenance of power, energy, and heroism; courageous and productive? Eyes and nose equally good; such only as he who conceives and executes can possess. The obliquity of the mouth is somewhat contradictory to the eyes, nose, and whole countenance.

Fig. 11.—Another countenance most happily depicted, a master-piece of harmony.—A man of comprehensive mind and taste; an eye of abundant sensibility, and properly judging on works of art. A forehead more expressive of sound excellent judgment, and ease of conception, than of profound understanding; but no Philistine of a connoisseur, encumbered with all his accursed terms of art, has such a nose, with all its mellowness and angular outlines.

Fig. 12.—Countenances of large strong features cannot be better represented than after this manner. They seldom have small shades. This I acknowledge. The less delicate, the rude, the morose, are very conspicuous; but physiognomy should call our attention to what is least visible, what may easily be overlooked.—True knowledge will never pronounce this an absolutely common countenance. The forehead and eyebrow are much above mediocrity. Though the upper part of the eyelid be moderate, the line of the under that intersects the pupil, is not so, nor is the look of the eye, or even the outline of the nose, especially at the tip. Rude as the under lip may be, there is nothing in the outline of the chin betokening want of understanding. Dry, joyless, cold, but neither stupid nor weak. The top of the back part of the head is certainly, from defect of drawing, too small, injurious to the countenance, and contradictory to the eyebrow.

OF THE CONGENIALITY OF THE HUMAN FORM.

IN organization, nature continually acts from within to without, from the centre to the circumference. The same vital powers that make the heart beat give the finger motion: that which roofs the skull arches the finger nail. Art is at

variance with itself; not so nature. Her creation is progressive. From the head to the back, from the shoulder to the arm, from the arm to the hand, from the hand to the finger, from the root to the stem, the stem to the branch, the branch to the twig, the twig to the blossom and fruit, each depends on the other, and all on the root; each is similar in nature and form. No apple of one branch can, with all its properties, be the apple of another; not to say of another tree. There is a determinate effect of a determinate power. Through all nature each determinate power is productive only of such and such determinate effects. The finger of one body is not adapted to the hand of another body. Each part of an organized body is an image of the whole, has the character of the whole. The blood in the extremity of the finger has the character of the blood in the heart. The same congeniality is found in the nerves, in the bones. One spirit lives in all. Each member of the body is in proportion to that whole of which it is a part. As from the length of the smallest member, the smallest joint of the finger, the proportion of the whole, the length and breadth of the body, may be found; so also may the form of the whole from the form of each single part. When the head is long, all is long; or round when the head is round; and square when it is square. One form, one mind, one root, appertain to all. Therefore is each organized body so much a whole that, without discord, destruction, or deformity, nothing can be added or diminished. Every thing in man is progressive; every thing congenial; form, stature, complexion, hair, skin, veins, nerves, bones, voice, walk, manner, style, passion, love, hatred. One and the same spirit is manifest in all. He has a determinate sphere in which his powers and sensations are allowed, within which they may be freely exercised, but beyond which he cannot pass. Each countenance is, indeed, subject to momentary change, though not perceptible, even in its solid parts; but these changes are all proportionate: each is measured, each proper, and peculiar to the countenance in which it takes place. The capability of change is limited. Even that which is affected, assumed, imitated, heterogeneous, still has the properties of the individual,

originating in the nature of the whole, and is so definite that it is only possible in this, but in no other being.

I almost blush to repeat this in the present age. What, posterity, wilt thou suppose, thus to see me obliged so often to demonstrate, to pretended sages, that nature makes no emendations? She labours from one to all. Hers is not disjointed organization; not mosaic work. The more of the mosaic there is in the works of artists, orators, or poets, the less are they natural; the less do they resemble the copious streams of the fountain; the stem extending itself to the remotest branch.

The more there is of progression, the more is there of truth, power, and nature: the more extensive, general, durable and noble, is the effect. The designs of nature are the designs of a moment. One form, one spirit, appear through the whole. Thus nature forms her least plant, and thus her most exalted man. I shall have effected nothing by my physiognomonical labours if I am not able to destroy that opinion, so tasteless, so unworthy of the age, so opposite to all sound philosophy, that nature patches up the features of various countenances, in order to make one perfect countenance; and I shall think them well rewarded if the congeniality, uniformity, and agreement of human organization, be so demonstrated that he who shall deny it will be declared to deny the light of the sun at noon day.

The human body is a plant; each part has the character of the stem. Suffer me to repeat this continually, since this most evident of all things is continually controverted, among all ranks of men, in words, deeds, books, and works of art.

It is therefore that I find the greatest incongruities in the heads of the greatest masters. I know no painter of whom I can say he has thoroughly studied the harmony of the human outline, not even Poussin; no, not even Raphael himself. Let any one class the forms of their countenances, and compare them with the forms of nature; let him for instance draw the outlines of their foreheads, and endeavour to find similar outlines in nature, and he will find incongruities which could not have been expected in such great masters.

Excepting the too great length and extent, particularly of his human figures, Chodowiecki, perhaps, had the most exact feeling of congeniality,—in caricature ; that is to say, of the relative propriety of the deformed, the humorous, or other characteristical members and features ; for as there is conformity and congeniality in the beautiful, so is there also in the deformed. Every cripple has the distortion peculiar to himself, the effects of which are extended to his whole body. In like manner, the evil actions of the evil, and the good actions of the good, have a conformity of character ; at least they are all tinged with this conformity of character. Little as this seems to be remarked by poets and painters, still is it the foundation of their art ; for wherever emendation is visible, there admiration is at an end. Why has no painter yet been pleased to place the blue eye beside the brown one ? Yet, absurd as this would be, no less absurd are the incongruities continually encountered by the physiognomical eye.—The nose of Venus on the head of a Madonna:—I have been assured, by a man of fashion, that, at a masquerade, he, with only the aid of an artificial nose, entirely concealed himself from the knowledge of all his acquaintance. So much does nature reject what does not appertain to herself.

To render this indisputable, let a number of shades be taken, and classed according to the foreheads. We will show in its place, that all real and possible human foreheads may be classed under certain signs, and that their classes are not innumerable. Let him next class the noses, then the chins ; then let him compare the signs of the noses and foreheads ; and he will find certain noses are never found with certain foreheads ; and, on the contrary, other certain foreheads are always accompanied by a certain kind of noses ; and that the same observation is true with respect to every other feature of the face, unless the moveable features should have something acquired which is not the work of the first formation and productive power of nature, but of art, of accident, of constraint : experiment will render this indisputable. As a preliminary amusement for the inquiring reader, I shall add what follows.

Among a hundred circular foreheads, in profile, I have never

yet met with one Roman nose. In a hundred other square foreheads I have scarcely found one in which there were not cavities and prominences. I never yet saw a perpendicular forehead, with strongly-arched features, in the lower part of the countenance, the double chin excepted.

I meet no strong-bowed eyebrows \frown \frown combined with bony perpendicular countenances.

Wherever the forehead is projecting, so, in general, are the under lips, children excepted.

I have never seen gently arched, yet much retreating foreheads, combined with a short snub nose, which, in profile, is sharp and sunken.

A visible nearness of the nose to the eye is always attended by a visible wideness between the nose and mouth.

A long covering of the teeth, or, in other words, a long space between the nose and mouth, always indicates small upper lips. Length of form and face is generally attended by well-drawn, fleshy lips. I have many further observations in reserve on this subject, which only are withheld till further confirmation and precision are obtained. I shall produce but one more example, which will convince all who possess acute physiognomical sensation, how great is the harmony of all nature's forms, and how much she hates the incongruous.

Take two, three, or four shades of men, remarkable for understanding, join the features so artificially that no defect shall appear, as far as relates to the act of joining; that is, take the forehead of one, add the nose of a second, the mouth of a third, the chin of a fourth, and the result of this combination of the signs of wisdom shall be folly. Folly is perhaps nothing more than the annexation of some heterogeneous addition.—“But let these four wise countenances be supposed congruous?”—Let them so be supposed, or as nearly so as possible, still their combination will produce the signs of folly.

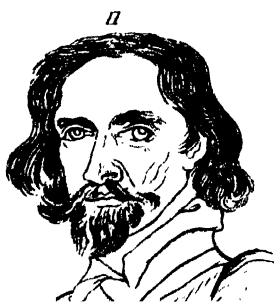
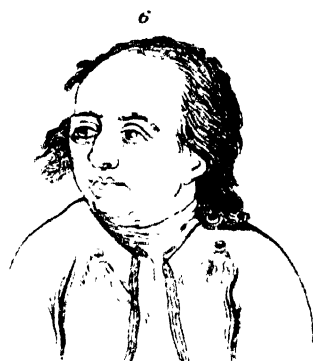
Those, therefore, who maintain that conclusion cannot be drawn from a part, from a single section of a profile, to the whole, would be perfectly right if unarbitrary nature patched up countenances like arbitrary art; but so she does not. Indeed, when a man, being born with understanding, becomes a

fool, there expression of heterogeneousness is the consequence. Either the lower part of the countenance extends itself, or the eyes acquire a direction not conformable to the forehead, the mouth cannot remain closed, or the features of the countenance, in some other manner, lose their consistency. All becomes discord ; and folly, in such a countenance, is very manifest. If the forehead be seen alone it can only be said, “ So much *can*, or *could*, this countenance, by nature, unimpeded by accident.” But, if the whole be seen, the past and present general character may be determined.

Let him who would study physiognomy study the relation of the constituent parts of the countenance : not having studied these he has studied nothing.

He, and he alone, is an accurate physiognomist, has the true spirit of physiognomy, who possesses sense, feeling, and sympathetic proportion of the congeniality and harmony of nature ; and who hath a similar sense and feeling for all emendations and additions of art and constraint. He is no physiognomist who doubts of the propriety, simplicity, and harmony of nature ; or who has not this physiognomical essential ; who supposes nature selects members, to form a whole, as a compositor in a printing-house does letters to make up a word ; who can suppose the works of nature are the patchwork of a harlequin jacket. Not the most insignificant of insects is so compounded, much less the most perfect of organized beings—man. He respires not the breath of wisdom who doubts of this progression, continuity, and simplicity of the structures of nature. He wants a general feeling for the works of nature, consequently of art, the imitator of nature. I shall be pardoned this warmth. It is necessary. The consequences are infinite, and extend to all things. He has the master-key of truth who has this sensation of the congeniality of nature, and by necessary induction of the human form.

All imperfection in works of art, productions of the mind, moral actions, errors in judgment ; all scepticism, infidelity, and ridicule of religion, naturally originate in the want of this knowledge and sensation. He soars above all doubt of the Divinity and Christ who hath them, and who is conscious of this



congeniality. He also who, at first sight, thoroughly understands and feels the congeniality of the human form, and that from the want of this congeniality arises the difference observed between the works of nature and of art, is superior to all doubt concerning the truth and divinity of the human countenance.

Those who have this sense, this feeling, call it what you please, will attribute that only, and nothing more, to each countenance which it is capable of receiving. They will consider each according to its kind, and will as little seek to add a heterogeneous character as a heterogeneous nose to the face. Such will only unfold what nature is desirous of unfolding, give what nature is capable of receiving, and take away that with which nature would not be encumbered. They will perceive in the child, pupil, friend, or wife, when any discordant trait of character makes its appearance, and will endeavour to restore the original congeniality, the equilibrium of character and impulse, by acting upon the still remaining harmony, by co-operating with the yet unimpaired essential powers. They will consider each sin, each vice, as destructive of this harmony; will feel how much each departure from truth, in the human form, at least to eyes more penetrating than human eyes are, must be manifest, must distort, and must become displeasing to the Creator, by rendering it unlike his image. Who, therefore, can judge better of the works and actions of man, who less offend, or be offended, who more clearly develop cause and effect, than the physiognomist, possessed of a full portion of this knowledge and sensation?

ADDITIONS.

PLATE XXIV.

Fig. 1.—This outline, from a bust of Cicero, appears to me an almost perfect model of congeniality. The whole has the character of penetrating acuteness; an extraordinary, though not a great profile. All is acute, all his sharp—discerning, searching, less benevolent than satirical, elegant, conspicuous,

subtle. Often disposed to condemn, and imagines it has an inherent right so to condemn.

Fig. 2.—Another congenial countenance ; too evidently nature for it to be ideal, or the invention and composition of art. Such a forehead does not betoken the rectilinear but the nose thus bent. Such an upper lip, such an open, eloquent mouth. The forehead does not lead us to expect high poetical genius ; but acute punctuality, and the stability of retentive memory. It is impossible to suppose this a common countenance.

Fig. 3.—The forehead and nose not congenial. The nose shows the very acute thinker. The lower part of the forehead, on the contrary, especially the distance between the eyebrow and eye, do not betoken this high degree of mental power. The stiff position of the whole is much at variance with the eye and mouth, but particularly with the nose.—The whole, the eyebrow excepted, speaks a calm, peaceable, mild character.

Fig. 4.—Strongly impressed with the character of truth ; all is exact, all harmonious ; a plenitude of activity, of numerous talents.—Between the eyebrows, only, is there something foreign, empty, insipid. The eyebrows, likewise, are too weak, too indefinite, in this, otherwise, strong countenance, the power and fortitude of which might easily degenerate into vanity and obstinacy.

Fig. 5.—The harmony of the mouth and nose is self-evident. The forehead is too good, too comprehensive, for this very limited under part of the countenance.—The whole bespeaks a harmless character ; nothing delicate, nor severe.

Fig. 6.—From one true feature in the countenance the accurate physiognomist will be able to mend and define the false and half true. Here, for example, the forehead corresponds with the hair and the chin ; but I suspect more small wrinkles about the eyes, the upper eyelid to be much better defined, and prominent, in nature ; every part of the countenance less minute ; the mouth, in particular, neither so close, nor so oblique.—Still we here perceive a man who can more easily sport with us than we with him, and in whose presence the crooked heart would be liable to very uneasy sensations.

Fig. 7.—We have here a high, bold forehead, with a short-

seeming, blunt nose, and a fat double chin. How do these harmonize !—It is almost a general law of nature that, where the eyes are strong drawn, and the eyebrows near, the eyebrows must also be strong.—This countenance, merely by its harmony, its prominent congenial traits, is expressive of sound, clear understanding : it is the countenance of reason.

Fig. 8.—A master-piece of congeniality—replete with calm activity, tranquil energy, breathing the spirit of a better world. Seldom are tranquillity and power thus intimately combined.

Fig. 9.—The under lip manifestly does not harmonize with the mouth and eye. The eye has much more gentleness than the mouth.—A nose thus drawn, so broad and short, denotes a sound natural understanding.

Fig. 10.—If any man has never seen congeniality, he may certainly behold it here.—Compare the outline of the back part of the head with the forehead, the forehead with the mouth.—The same spirit of harshness, rudeness, and stupid asperity, is apparent in the traits, individually, as well as in the countenance altogether.—How might such a forehead have a fine, retreating under lip, or a strong and extended back of the head ?

Fig. 11.—A mild, yielding character appears in the outline of the forehead, the eye, and the middle line of the mouth, which, however, has some error in drawing, and is, consequently, heterogenous to the other features ; as is, also, the tip of the nose. The eye-bones ought to be some trifle sharper.

Fig. 12.—The perfect countenance of a politician. Faces which are thus pointed from the eyes to the chin always have lengthened noses, and never possess large, open, powerful, and piercing eyes. Their firmness partakes of obstinacy, and they rather follow intricate plans than the dictates of common sense.

ON SHADES.

SHADES are the weakest, most vapid, but, at the same time, when the light is at a proper distance, and falls properly on the countenance to take the profile accurately, the truest representation that can be given of man.—The weakest, for it

is not positive, it is only something negative, only the boundary line of half the countenance. The truest, because it is the immediate expression of nature, such as not the ablest painter is capable of drawing, by hand, after nature.

What can be less the image of a living man than a shade? Yet how full of speech! Little gold, but the purest.

The shade contains but one line; no motion, light, colour, height or depth; no eye, ear, nostril or cheek; but a very small part of the lip; yet how decisively is it significant! The reader soon shall judge, be convinced, and exercise his judgment.

Drawing and painting, it is probable, originated in shades.

They express, as I have said, but little; but the little they do express is exact. No art can attain to the truth of the shade, taken with precision.

Let a shade be taken after nature, with the greatest accuracy, and, with equal accuracy, be afterwards reduced, upon fine transparent oil paper. Let a profile, of the same size, be taken, by the greatest master, in his happiest moment; then let the two be laid upon each other, and the difference will immediately be evident.

I have often made the experiment, but never found that the best efforts of art could equal nature, either in freedom, or in precision; but that there was always something more or less than nature.

Nature is sharp and free: whoever studies sharpness more than freedom will be hard, and whoever studies freedom more than sharpness will become diffuse, and indeterminate.

I can admire him only who, equally studious of her sharpness and freedom, acquires equal certainty and impartiality.

To attain this, artist, imitator of humanity! first exercise yourself in drawing shades; afterwards copy them by hand; and, next, compare and correct. Without this, you will with difficulty discover the grand secret of uniting precision and freedom.

I have collected more physiognomical knowledge from shades alone than from every other kind of portrait; have improved physiognomical sensation more by the sight of them, than by the contemplation of ever mutable nature.

Shades collect the distracted attention, confine it to an outline, and thus render the observation more simple, easy, and precise.—The observation, consequently the comparison.

Physiognomy has no greater, more incontrovertible certainty of the truth of its object than that imparted by shade.

If the shade, according to the general sense and decision of all men, can decide so much concerning character, how much more must the living body, the whole appearance, and action of the man ! If the shade be oracular, the voice of truth, the word of God, what must the living original be, illuminated by the spirit of God !

Hundreds have asked, hundreds will continue to ask, “ What can be expected from mere shades ? ” Yet no shade can be viewed by any one of these hundred who will not form some judgment on it, often accurately, more accurately than I could have judged.

To render the astonishing significance of shades conspicuous, we ought either to compare opposite characters of men, taken in shade ; or, which may be more convincing, to cut out of black paper, or draw, imaginary countenances widely dissimilar : or, again, when we have acquired some proficiency in observation, to double black paper, and cut two countenances ; and, afterwards, by cutting with the scissors, to make slight alterations, appealing to our eye, or physiognomical feeling, at each alteration ; or, lastly, only to take various shades of the same countenance, and compare them together. We shall be astonished, by such experiments, to perceive what great effects are produced by slight alterations.

In our next fragment we shall present the reader with a number of shades, and inquire into their signification.

A previous word concerning the best mode of taking shades.

The common method is accompanied with many inconveniences. It is hardly possible the person drawn should sit sufficiently still ; the designer is obliged to change his place, he must approach so near to the persons that motion is almost inevitable, and the designer is in the most inconvenient posi-

tion; neither are the preparatory steps every where possible, nor simple enough.

A seat purposely contrived would be more convenient. The shade should be taken on post paper, or rather on thin oiled paper, well dried. Let the head and back be supported by a chair, and the shade fall on the oil paper behind a clear, flat, polished glass. Let the drawer sit behind the glass, holding the frame with his left hand, and, having a sharp black-lead pencil, draw with the right. The glass in a detached sliding-frame, may be raised, or lowered, according to the height of the person. The bottom of the glass frame, being thin, will be best of iron, and should be raised so as to rest steadily upon the shoulder. In the centre, upon the glass, should be a small piece of wood, or iron, to which fasten a small round cushion, supported by a short pin, scarcely half an inch long, which, also, may be raised, or lowered, and against which the person may lean.

The drawing annexed, Plate XXV., will render this description more intelligible.

By the aid of a magnifying lens, or solar microscope, the outlines may be much more accurately determined and drawn.

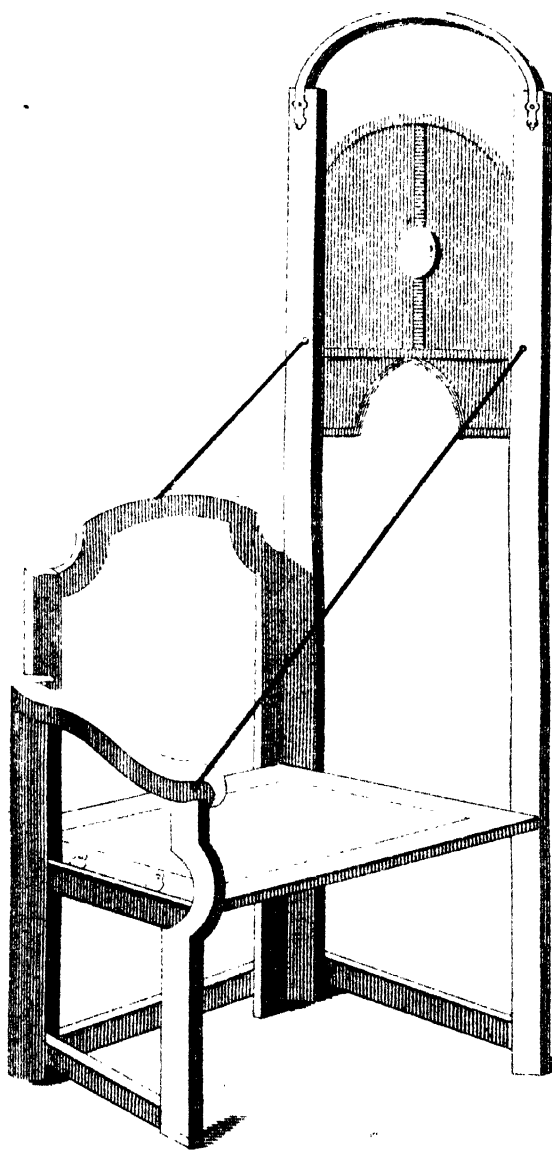
OF THE GREAT SIGNIFICANCE OF SHADES.

Not all, often very much, often but little, can be discovered of the character of a man from his shade.

I mean to insert a number of shades, that I may thereby render intelligible what may be concluded from such mere outlines of the human countenance, sometimes with certainty, sometimes with probability.

The progress of human opinion is ever in the extreme; it is all affirmative, or all negative.

But not so. All cannot be seen in the shade, yet something may.—Not all; that is to say, not by man, bounded as are his faculties. I will not pretend to determine what might be the conclusions of a superior Being from the outline to the inward man; the figure, elasticity, fire, power, motion, life, in the nose, mouth, eye; or how perfectly such a Being might under-



stand the whole character, with all its actual and possible passions. I am far from thinking this must surpass His powers, since part of this may be attained by men of the commonest faculties. Proofs shall presently be given.

True it is that, with respect to many shades, we (I at least) cannot determine any thing, even when they happen to be the shades of extraordinary persons. But of all these extraordinary persons, whose characters are not distinct in shade, it may be remarked that—

Seen only in shade they will neither appear foolish, when possessed of great wisdom, nor wicked, if highly virtuous. All that can be alleged is, we do not affirmatively read what they are. Either—

What is extraordinary in the character is as little apparent as in the shade ! or—

It may be known to a few confidential friends, but is not prominent, not obvious ; or again—

By a thousand fortunate incidental circumstances, a man, possessed of very moderate talents, may act, write, speak, or suffer, so as to appear extraordinary, although, in reality, he is not so ; a case which often occurs, occasions much error, and is, or rather seems to be, very inimical to physiognomy as a science. Of this I could produce many examples : but examples might offend, and I should most unwillingly give offence in a work, the very purport of which is to promote philanthropy.

It is also possible that those traits which, in shade, might betoken the extraordinary qualities of the man, and which, in themselves, so nearly approach the overstrained and the foolish, are either too inaccurately, or too prominently drawn. There are countenances, the shades of which, if but a hair-breadth more sharp, flat, or blunt, than nature, lose all they possess most marking, and acquire a false and foreign character. The most delicate, beautiful, angelic countenances generally lose, through the slightest neglect in taking their shades, that which in every judgment constitutes their supreme simplicity, their upright worth.—Something is enlarged, or something is diminished.

It is also possible that pock-marks, pimples, or other accidents, may so indent, swell, or distort a fine outline, that the true character of the countenance either cannot accurately or not at all be defined.

Yet it is undeniable, and shall be made evident by example to the lover of truth, that numberless countenances are so characterized, even by shades, that nothing can be more certain than the signification of these shades.

I pledge myself to produce two imaginary shades, the one of which shall excite general abhorrence, and the other confidence and love equally general.—Opposite as Christ and Belial.

But to the question.

What characters are most conspicuous in shade? What is most precisely and clearly shown in shade?

A fragment of an answer.

Shades must necessarily mark the characters of the very angry and the very mild; the very obstinate, and the very pliable; of the profound or the superficial, that is to say, generally speaking, of extremes.

Pride and humility are more prominent, in shade, than vanity.

Natural benevolence, internal power, flexibility, peculiar sensibility, and especially, infantine innocence, are expressive in shade.

Great understanding, rather than great stupidity; profound thought, much better than clearness of conception.

Creative powers, rather than acquired knowledge; especially in the outline of the forehead, and the eye bones.

Let us now proceed to a few remarks on shades, and the manner in which they ought to be observed, which must necessarily be preceded by the classification of such lines as usually define and limit the human countenance.

Perpendicular; the perpendicular expanded; compressed; projecting; retreating; straight lines; flexible; arched; contracted; waving; sections of circles; of parabolas; hyperbolas; concave; convex; broken; angular; compressed; extended; opposed; homogeneous; heterogeneous; contrasted.

How purely may all these be expressed by shades; and how various, certain, and precise, is their signification?

We may observe in every shade nine principal horizontal sections:—

1. The arching from the top of the head to the beginning of the hair.
2. The outline of the forehead to the eyebrows.
3. The space between the eyebrow and the insertion of the nose.
4. The nose to the upper lip.
5. The upper lip.
6. The lips proper.
7. The upper chin.
8. The under chin.
9. The neck.

To these may be added the back of the head and neck.

Each part of these sections is often a letter, often a syllable, often a word, often a whole discourse, proclaiming nature's truths.

When all these sections harmonize, character is legible to the peasant, to the very child, from the mere shade: the more they are in contrast to each other, the more difficult is the character to decipher.

Each profile which consists but of one kind of lines, as for example, of concave, or convex; straight or crooked, is caricature, or monstrous. The proportionate, the gentle intermingling of different lines form the most beautiful and excellent countenances.

We ought to remark, in the whole shade, the proportions of length and breadth in the countenance.

Well-proportioned profiles are equal in length and breadth. A horizontal line drawn from the tip of the nose to the back of the bald head, when the head neither projects forward nor sinks backward, is, generally, equal to the perpendicular line from the highest point of the top of the head to where the chin and neck separate.

Remarkable deviations from this rule always appear to be either very fortunate, or very unfortunate, anomalies.

This measurement and comparison of the height and breadth of the naked head may be most easily performed by the shade.

If the head be longer than broad, and the outline hard and angular, it betokens excessive obstinacy: if, on the contrary, the outline be more lax and rounded, excess of lethargy.

If the head, measured after the same manner, be broader than long, and with a hard, strong, angular, contracted outline, it denotes the height of implacability, generally accompanied by malignity; but if, with this greater breadth, the outlines are lax and flexible, sensuality, pliability, indolence, the height of voluptuousness.

To mention one thing more, out of a hundred which may be added, on this subject, but which require further preparation, and some of which will find a place in the following examples, the shade, generally, expresses much more of original propensity than actual character. The second and third sections, oftenest, and with most certainty, denote the power of the understanding, and of action and passion in man; the nose, taste, sensibility, and feeling; the lips, mildness and anger, love and hatred; the chin, the degree and species of sensuality; the neck, combined with its hinder part, and position, the flexibility, contraction, or frank sincerity of the character; the crown of the head, not so much the power, as the richness, of the understanding; and the back of the head the mobility, irritability, and elasticity.

How little, yet, how much, has been said! How little, for him who seeks amusement; how much, for the man of research, who has will, and ability, to examine for himself, who can confirm, define, and proceed! It is now time, by numerous examples, to prove some things that have been said, and repeat others, that they may be rendered more intelligible evident, and certain.

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ADDITIONS.

PLATE XXVI.

Fig. 1.—From a section of this forehead, singly considered, without the top and back of the head, something excellent might be expected ; so difficult is it to discriminate between this and the best built foreheads. But, as soon as the whole is taken collectively, all expectation of great powers of mind will vanish, and we must content ourselves with discovering, in this head of mediocrity, incapable of profound research, or great productions, a degree of benevolence, not very active, and inoffensive patience.

Fig. 2.—The weakest, and the most benevolent, cannot but remark that this worthy man has some phlegmatic, gross sensuality, with which he is obliged to contend ; neither will we be so unjust as to expect any deep research ; yet must I entreat that the good which is here bestowed by nature may not be overlooked. Let the upper and under part of this, perhaps ill-drawn, countenance be covered, and the middle will discover a degree of capability, information, cultivation, and taste, superior to the rest. It is highly probable that, were it not for the predominant inclination to indolence, such a profile might become an orator, or a poet, and certainly a man of wit.

Fig. 3.—A good, but circumscribed countenance, incapable of any high or profound exercise of the understanding. Without being stupid, the forehead, scarcely, could be more flat, unproductive, or contracted. The nose, alone, has capacity. The under part of the countenance is as determinate, and speaks the same language, as the upper. The whole narrow and confused. A propensity to, and a want of, the aid of religion.

Fig. 4.—Some degrees more capacious and powerful than the foregoing. Equal benevolence, more of religion, a greater promptitude to business, and desire of information. Peculiar and active penetration is not to be expected from such countenances.

Fig. 5.—I cannot discover a superiority of talents, or genius, in this honest, worldly countenance, full of respectable utility. Cover the evidently shortened upper lip, and neither stupidity nor folly, but only an unproductive capacity of learning, remembering, and understanding common things, will be decisively seen.

Fig. 6.—Who, in the under part of this profile, could read the father of children, some of them intelligent, and some extraordinary?—A man of great powers, sincere humanity, incapable of the beautiful; having once determined, difficult to move; in other things, far from the character of insensibility; wanting powers, in my apprehension, for the fine arts; but cheerful, ardent, faithful, and very choleric.

Fig. 7.—The arching of the forehead almost perfectly effeminate; manly only in the small circle over the eye; where, be it here remarked, all effeminate or manly foreheads are most distinguished. (The effeminate outline is ever the simplest; the manly is either much more rectilinear, contracted, or, as in the annexed plate, less further back: if arched, is interrupted, indented, and has, commonly, two sections.) Benevolent, generous, a disregard of existence, alive to honour, and its rewards, to his own sufferings, and the sufferings of others; such is this profile.

Fig. 8.—Whoever will search for manly, simple fidelity, in one perfect whole; a sound and exquisite sense of truth, without the trouble of inquiry, a tender, innate, firm, sincere love, combined with resolution, manhood, and candour; let them contemplate this countenance.

Fig. 9.—The nose, manifestly too pointed, gives this profile the appearance of insignificant, childish fear. The nose, compared with the forehead, convinces us it is inaccurate; the nose is childishly effeminate, while the forehead would never be found in a female. It is not of the first order, though it is something more than common. The projecting eye denotes fear and choler; the mouth and chin extreme prudence, benevolence, and gentleness. Nature ever gives a counterpoise, and delights to mingle mildness and fire in a wonderful manner.

Fig. 10.—The forehead is not drawn with accuracy, yet it shows a man of a clear and sound understanding, determined in the pursuit of business. The nose is of a superior kind, and, apart from the other features, has every capacity of excellent and just sensation.—The under part shows common manliness and resolution.

Fig. 11.—I do not think we have a peculiarly great head here, yet certainly not a very common one. The back part is decisive of a richly comprehensive, and not irresolute thinker. No single feature of the face has any thing determinate, yet each has something the reverse of rude, and all please by their combination. He must be a civil, peaceable, modest man; desirous of learning, and capable of teaching.

Fig. 12.—However great the resemblance of this shade may be supposed, it is certainly, in part, enlarged, and, in part, curtailed; yet are the expansion and firmness, almost in equal degrees, general and congenial. The under part of the forehead, and the back part of the head, are injured by the curtailment. The upper part of the forehead, and nose, denote much less dryness, and more sensibility and capacity.

Fig. 13.—One of those masculine profiles which generally please. Conceal the under chin, and an approach to greatness is perceptible; except that greater variation in the outline is wanting, especially in the nose, and forehead. The choleric, phlegmatic man is visible in the whole; especially, in the eyebrows, nose, and lower part of the chin; as likewise are integrity, fidelity, goodness, and complaisance.

Fig. 14.—The forehead not sharp enough, yet rich in memory and prudence. This practical wisdom, this thoughtful calculation, is also conspicuous in the under part of the profile. The extension, the length, of the upper lip (the *pallium* of the teeth) to the nose, on the contrary, betoken thoughtless indiscretion. Wherever the forehead retreats so little back, upon the whole, it is never productive, but so much the more perceptive. Thoughtlessness should come for advice to such countenances; they are magazines of reflection derived from experience.

Fig. 15.—A singular, wonderfully harmonized countenance.

How remarkably congenial are the forehead and nose, especially ! Nothing too sharp, nothing unnaturally flat, expanded, or contracted.—I suppose a dry, firm, thoughtful, subtle, penetrating, not analyzing, phlegmatic, sometimes desperate, and a generally brave character.

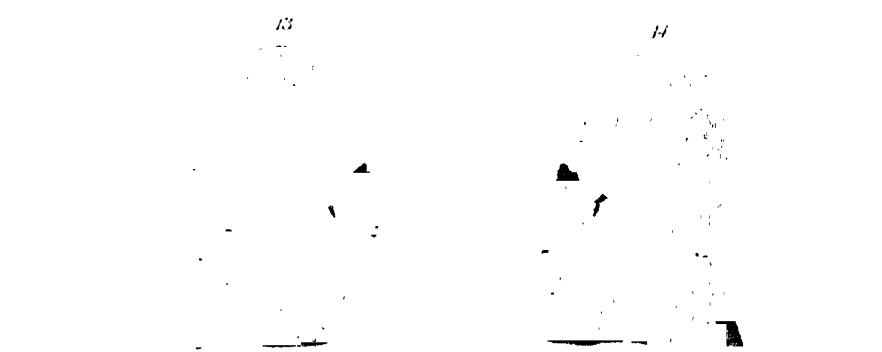
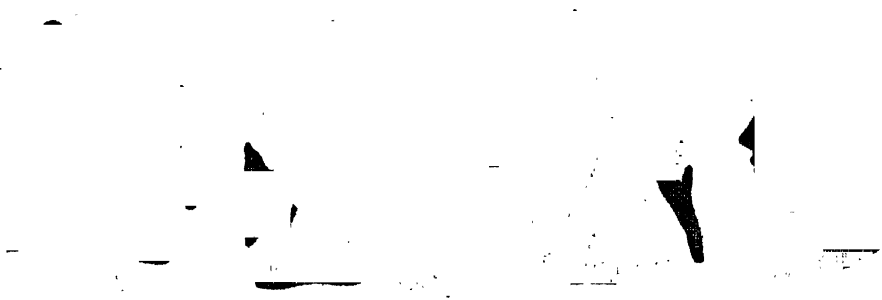
Fig. 16.—Mild complaisance, forbearance, mature consideration, calm activity, composure, sound understanding, power of thought, discerning attention, secretly active friendship, are the decisive traits of this, to me, well-known original ; all of which, if they are not instantaneously discoverable, will be seen as soon as mentioned. No section of the outline contains any thing contradictory to this judgment. The forehead and back of the head are, of themselves, decisive of calm consideration and discretion. Benevolence and tranquillity are universal ; particularly in the under parts. One of the most faithful, calm, cheerful, and most contented of men. Alike happy and satisfied with his congregation as with his garden, cultivated by himself, for his own use, and that of his friends.

PLATE XXVII.

Fig. 1.—An original countenance, that will, to hundreds, speak sensibility, timidity, perspicuity, wit, and imagination. Not to be numbered among the strong, bold, unshaken, and enterprising ; but very considerate, cautious to timidity ; a countenance which often says much with a cold, yet excellent aspect.

Fig. 2.—A man of business, with more than common abilities. Undoubtedly possessed of talents, punctual honesty, love of order, and deliberation. An acute inspector of men ; a calm, dry, determined judge. I do not know the man, not even so much as by name ; but, to the middle of the mouth, is an advancing trait, which speaks superiority in common affairs.

Fig. 3.—A good head.—Cannot be mistaken, not even in shade. Conceal the under part, and leave only the nose and forehead visible, and signs of attention, love of order, and certainty, are apparent. The forehead, altogether, is too perpendicular for a productive mind.—The acute, the cheerful, the subtle, uncultivated wit of the original is difficult to be



discovered in this shade; yet the outline of the lips gives reason to suspect these qualities.

Fig. 4.—Those who have never studied the man, and men in general but little, still cannot but respect this profile; although the forehead is not so entirely exact and pure as to discover the whole capacity of his understanding. The harmony of the whole, especially the nose, mouth, and chin, denote a mind of extraordinary observation, research, and analysis.

Fig. 5.—A noble forehead, a miracle of purity, the love of order, I might say, the love of light.—Such the nose, such is all. How capable of cultivation must such a profile be! I am unacquainted with the man, yet am I certain as that I live, that he is capable of the calmest examination, that he feels the necessity of, and delights in, clear conceptions, and that he must be an attentive observer.

Fig. 6.—Much is to be learnt from this shade.—Takes little, gives much; this is particularly conspicuous in the too round outline of the lips, which is most defective. The most delicate lines have either not been remarked, or cut away. The upper part of the forehead is, also, something curtailed; otherwise this countenance is refined, discreet, capable of talents, taste, wit, and morals.

Fig. 7.—Thus ought a man to look, but not a woman, who reads, but is not easily read. By strength restrained, exactness, mild fortitude, and disinterestedness, I would undertake to conquer, and even to lead, this otherwise irascible character, on whom a man may rely, after having granted his confidence, with circumspection. I am unacquainted with the person, but dare affirm that, if foolish, there is, still, a capability of wisdom.

Fig. 8.—Not angry impetuosity, not violent outrage, scandalous censoriousness, or malignant intrigue, are discoverable in this shade; on the contrary, each feature, as well as the whole countenance, speaks gentleness, beneficence, delicate feelings, excellent taste, not very productive, but capable of information, and great urbanity.

Fig. 9.—Happy tranquillity; noble, calm, clear perceptions of the present; a just and profound estimate of the thing con-

the reception of truth. With persevering activity it combines great taste ; or, if you please, a strong sense of the beautiful.—Irritable, but will ever act with discretion, nobly.—In the lower part of the countenance, especially the lips, goodness and manly strength are alike conspicuous. Easily induced to the violent.

Fig. 2.—One of the most original heads I have ever beheld.—A singular genius, but incapable of research and retention.—Fluctuating ; quick to perceive and to forsake ; great eloquence united with little precision ; much wit, and equal sensuality, in the nose : a spirit of daring enterprise, without determinate power, in the whole countenance.

Fig. 3.—A princely countenance—impressing pleasure at the first aspect.—Nothing vulgar.—If, without prompting, we cannot say such a countenance was drawn by the hand of God, of what may this be said ?—Who does not here read worth, nobility, and courage, so difficult to unite, yet so necessary to a great man ? The twofold power of concealing what should be concealed, and of revealing what should be revealed. Discretion void of minute, over careful suspicion. Though we cannot see the eye, yet, judging by the outline of the forehead, and nose, the look must be rapid, certain, penetrating ; a dagger to the dishonourable, and a pledge of confidence to the worthy man. The outline of the forehead is most extraordinary, and highly characteristic of great and bold enterprise. The drawing of the mouth is very hard, yet it bears the stamp of goodness, honesty, and courage. Who also can doubt but that there is some mixture of voluptuousness ?

Fig. 4.—Be it premised that this shade is cut from memory, and not taken from nature ; yet is it so full of truth and expression that it must overthrow, or shake to the foundation, the house of cards, or the supposed rock-built palace of the most incredulous and obstinate of anti-physiognomists. Place it among a thousand shades, and it will there ever remain as singular as was the original among his contemporaries. Continually do I bow before this form, as to an apparition from the heavenly regions ; all is one spirit, one harmony, one whole. How forcible is the power of the nose, or if you please

in its minute curve !—A countenance formed to command, not to obey. The rapid look thinks and acts. Who shall demand an account of its actions ? Its will is as a rock, and conducts the man where millions would falter.—It is conscious of its power.—Let the angle formed by the lines *a* and *b* be taken, and laid on thousands of countenances, yet will not a similar one be found. But however we are indebted to this great man and monarch, still are we obliged to acknowledge that mildness and moderation, here, are apparently acquired, not natural virtue.

Fig. 5.—We shall now produce some female shades, without too much anticipating the future chapter on the sex. Here is a truly effeminate profile. It is impossible that this countenance could be male. The simplicity, continuity, and projection of the forehead, which does not retreat, its proportion with the under part of the profile, also the hollowing of the outline of the nose, all speak female nature. The countenance is fruitful, cunning, active, orderly, tractable, attentive, and resolute.

Fig. 6.—Less physical and practical power than the former, but more sensibility and delicacy ; more capable of enjoyment, more tenderness, consideration, timidity, reserve, softness ; yielding, infirm, noble, observing, reflecting, analyzing. The delicate and noble are seen in the whole, particularly in the nose and mouth ; the weak and the tender most in the chin ; reflection in the forehead.

Fig. 7.—More acute, pliable, yielding, enterprising and active than the foregoing. Cover the forehead, and this is apparent. The outline of the forehead, to the point where the eyebrows may be supposed, is not common ; but from this point to the insertion of the nose is a length and an outline which I am unable to comprehend : it appears to me false and unnatural ; it scarcely can be so long, at least, so nearly perpendicular.

Fig. 8.—As these fragments are written to promote the knowledge and love of men, it is our duty briefly to point out the positive and excellent in countenances where they are not

very conspicuous. Cover this shade with the hand, so that only the countenance from the forehead to the chin can be seen; the expression of the profile will then be improved. The negligence of the person who draws a shade, who, frequently, will not be at the trouble of placing the countenance properly, often does it great injustice. Of this the present shade is a proof. Timid this character will probably ever remain, as the retreating chin alone will show; but this timidity is characteristic of youth and sex. But, on the reverse, it must be observed that ever bountiful nature has imparted something of pleasing courtesy to the mouth, and of masculine power to the nose, which stand as guarantees for the character.

Fig. 9.—More courage, enterprise, pliability, determination, rational activity. The under part of the profile is least defined and characteristic; but how much is this negligence compensated by the firm, intelligent, correspondent of what is above! How capable are such profiles of maternal duties! How careful, how orderly, how economical! How respectable by their meekness, their gentleness! O miraculous nature! How dost thou imprint truth upon all thy works, and bestow the credentials of the powers with which they are entrusted!

Fig. 10.—Certainly defective, inaccurate. — Caricature, if any thing can be so; but caricature, in which geniality cannot be mistaken. By geniality I would say original penetration; a quick perception of things invisible in the visible; facility of combining the rapidly discovered homogeneous; the gift of associating ideas. An accurate drawing of such a countenance would be inestimable to the physiognomist. Nothing more need be said on this every where inaccurate profile.

Fig. 11.—No geniality here but the mildest, most maidenly, circumspection; attention, civility, obedience, simplicity; no productive powers of mind: no heroism; but patience employed on self. A desire not to inform but to be informed. More passive than active; more good sense than flight of fancy, or frolicksome wit.

Fig. 12.—More mind, penetration, or acuteness, than Fig. 11; less timid, and careful of self; more excellent, lively,

determinate, and analyzing. Forehead and nose discover much perspicuity, and ardour of understanding; mildness, benevolence, innocence, and tranquillity in the mouth; in the chin, much noble and tender effeminacy.

Fig. 13.—Exclusive of the ill-defined forehead, there is still enough remaining in the nose, mouth, and the whole outline, to denote the fine penetrating taste of the reflective and gently agitated mind; undisturbed by passions; capable of delicate, religious sensibility.

Fig. 14.—Here or nowhere are conspicuous respectable tranquillity, fortitude, simplicity, superiority; a freedom from passion, a contempt for the mean, and a propensity to the natural, the noble, and the great. This countenance, though silent, is more eloquent than hundreds that speak. It looks and penetrates, has the power of forming just decisions, and, in a single word, to pronounce them irrevocably.

OF BEASTS.

INTRODUCTION.

As the author has little knowledge of beasts, he must leave the labour of examining them, physiognomically, to some Buffon, or Kamper, of this or a future age.

My readers will, therefore, be satisfied with a few general reflections, and some particular remarks, which may be further prosecuted by the inquiries into nature. I hope, however, that those few will be sufficient—

a To confirm the general truth of physiognomy;

b To elucidate certain laws, according to which eternal Wisdom has formed living beings;

c And, still further to display the excellence, the sublimity of human nature.

How much shall I have gained can I but, by the following fragment, obtain these three noble purposes :

GENERAL REFLECTIONS.

1. Nature is every where similar to herself. She never acts arbitrarily, never contrary to her laws. The same wisdom and power produce all varieties, agreeable to one law, one will. Either all things are, or nothing is, subject to law and order.

2. Who can overlook the distinction between internal power and external form, in the three kingdoms of nature? Stones and metals have infinitely less internal powers of life, and infinitely less appearance of the motive powers of life, than plants or trees; while the latter have infinitely less than animals.—Each stone, each mineral, plant, tree, animal, hath, individually, a peculiar measure of life, and motive power; a capacity of receiving and communicating impressions; like as each has, individually, that peculiar external which distinguishes it from all others.

3. Therefore, for the mineralist, there is a mineral, for the botanist, a botanical, and for the naturalist, and the hunter, an animal physiognomy.

4. What a proportionate distinction is there in power and appearance between the reed and the oak, the bulrush and the cedar, the violet and the sunflower, the mouse-ear and the full-blown rose!—From the smallest insect to the elephant, what proportionate difference of internal and external character!

5. Whether, with a rapid glance, we survey the kingdoms of nature, or examine and compare her productions, individually, can we avoid being deeply convinced of her truth, ever similar to itself, and the relative harmony between internal powers and external forms and tokens?

6. Whoever has not this general perception of the general, the ever-present truth and language of nature, will do well to throw this book aside; it can convince him of nothing, it can teach him nothing.

EXTRACTS FROM ARISTOTLE.

CONCERNING BEASTS.

WHAT the great Aristotle has written on physiognomy appears to me extremely superficial, useless, and often self-contradictory; especially his general reasoning. Still, however, we meet an occasional thought which deserves to be selected. The following are some of these, not translated according to the letter, but the spirit.

“A monster has never been seen which had the form of another creature, and, at the same time, totally different powers of thinking and acting.

“Thus, for example, the groom judges from the mere appearance of the horse; the huntsman from the appearance of the hound.

“We find no man entirely like a beast, although there are some features in man which remind us of beasts.

“If any one would endeavour to discover the signs of bravery in man, he would act wisely to collect all the signs of bravery in animated nature, by which courageous animals are distinguished from others. The physiognomist should then examine all such animated beings which are the reverse of the former with respect to internal character, and from the comparison of these opposites, the expressions or signs of courage would be manifest.

“Weak hair betokens fear, and strong hair courage. This observation is applicable not only to men but to beasts. The most fearful of beasts are the deer, the hare, and the sheep, and the hair of these is weaker than that of other beasts. The lion and wild boar, on the contrary, are the most courageous, which property is conspicuous in their extremely strong hair. The same also may be remarked of birds; for, in general, those among them which have coarse feathers are courageous, and those that have soft and weak feathers are fearful: quails and game cocks for examples.

“This may easily be applied to men. The people of the

north are generally courageous, and have strong hair ; while those of the west are more fearful, and have more flexible hair.

“Beasts remarkable for their courage, simply give their voices vent, without any great constraint ; while fearful beasts utter vehement sounds. Compare the lion, ox, the barking dog, and cock, which are courageous, to the deer, and the hare.

“The lion appears to have a more masculine character than any other beast. He has a large mouth, a four-cornered, not too bony, visage. The upper jaw does not project, but exactly fits the under ; the nose is rather hard than soft ; the eyes are neither sunken nor prominent ; the forehead is square, and somewhat flattened in the middle.

“Those who have thick and firm lips, with the upper lip hung over the under, are simple persons, according to the analogy of the ass and monkey.”—This is most indeterminate spoken. He would have been much more accurate and true, had he said, those whose under lips are weak, extended, and projecting, beyond the upper, are simple people.

“Those who have the tip of the nose hard and firm, love to employ themselves on subjects that give them little trouble, similar to the cow and the ox.”—Insupportable ! The few men who have the tip of the nose firm are the most unwearied in their researches. I shall transcribe no further. The physiognomonical remarks, and the similarities to beasts which he has produced, are generally unfounded in experience.

RESEMBLANCES BETWEEN THE COUNTENANCES OF MEN AND BEASTS.

AFTER Aristotle, Porta has most observed the resemblances between the countenances of men and beasts, and has extended this inquiry the furthest. He, as far as I know, was the first who rendered this similarity apparent, by placing the countenances of men and beasts beside each other. Nothing can be more true than this fact ; and, while we continue to follow nature, and do not endeavour to make such similarities greater

than they are, it is a subject that cannot be too accurately examined. But, in this respect, the fanciful Porta appears to me to have been often misled, and to have found resemblances which the eye of truth never could discover. I could find no resemblance between the hound and Plato, at least from which cool reason could draw any conclusions. It is singular enough that he has also compared the heads of men and birds. He might more effectually have examined the excessive dissimilarity than the very small, and almost imperceptible, resemblance which can exist. He speaks little concerning the horse, elephant, and monkey, though it is certain that these animals have most resemblance to man.

ADDITIONS.

PLATE XXIX.

a REPORT makes the monkey most resemble man; and, certainly, there is a kind of men who greatly resemble this animal, particularly about the eyes.—The two countenances here given are some of the most accurate compared by Porta; and, if a man were really found so like a monkey, we might then, without all fear, ascribe to the man much of the character of the monkey; a great want of faculties, feeling, and mind. But let us be careful not to believe too great an approach of character, from the similarity here produced, which certainly is not founded in nature. The nature of man will ever possess unattainable advantages over that of brutes. If we compare, for example, the outline of the skull to the ears, how essentially different are the modes of arching! How dissimilar are the cheeks and the chin!

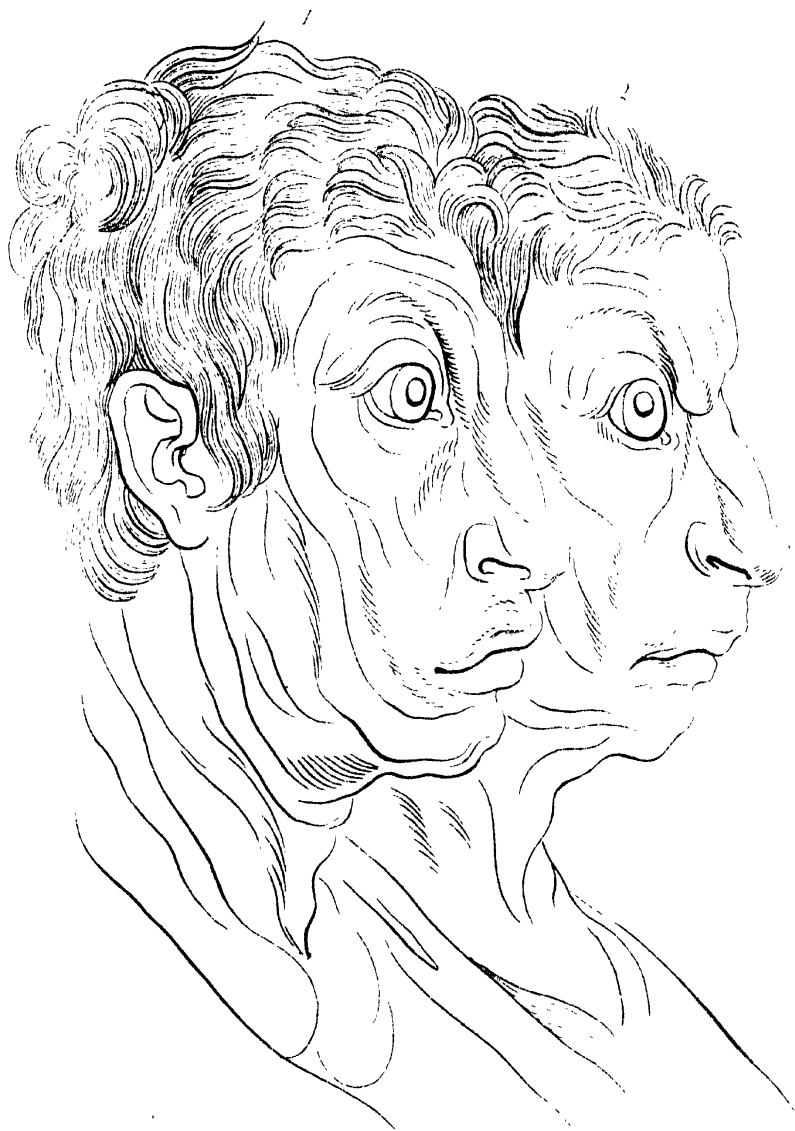
b It cannot be doubted but that the human head, here annexed, has something of the ox; though it appears to me rather to partake of the ox and lion, than the ox singly. The wrinkling of the forehead has something of the ox, but the nose has more of the lion; and the middle line of the mouth is essentially different, not only from the ox, but from all kinds of beasts. The nostrils of the human countenance are also

a



b





completely human, and have nothing characteristic of, or peculiar to, beast. I shall say nothing further concerning the chin, which is the peculiar excellence and honour of humanity. We must ever rejoice at the remembrance of our species, when we contemplate the unattainable advantages which the Author of our nature has imparted to humanity.

PLATE XXX.

Among a thousand million of men, where might two be found so resembling the brute animal? And, even if they could, how immensely superior would they still be to the ox, deprived as the latter is of forehead, nose, chin, and back of the head! The mouth in the first profile is too human for the exaggerated ox eye. In other respects, the countenance has brutal rudeness, stupid strength, immoveable obstinacy, with an incapacity for improvement, affection, or sensibility.

ON THE SKULLS OF BEASTS.

A GENERAL difference between man and beast is particularly conspicuous in the structure of the bones.

The head of man is placed erect on the spinal bone; his whole form is as the foundation pillar for that arch in which heaven should be reflected, supporting that skull by which, like the firmament, it is encircled. This cavity for the brain constitutes the greatest part of the head. All our sensations, as I may say, ascend and descend above the jaw-bones, and collect themselves upon the lips. How does the eye, that most eloquent of organs, stand in need, if not of words, at least, of the friendly co-operation, or angry constraint of the cheeks, and all the intervening shades, to express, or rather to stammer, the strong internal sensations of man!

How directly the reverse of this is the formation of beasts! The head is only attached to the spine. The brain, the extremity of the spinal marrow, has no greater extent than is necessary for animal life, and the conducting of a creature wholly sensual, and formed but for temporary existence. For although we cannot deny that beasts have the faculty of memory, and

act from reflection, yet the former, as I may say, is the effect of primary sensation, and the latter originates in the constraint of the moment, and the preponderance of this or that object.

In the difference of the skull, which defines the character of animals, we may perceive, in the most convincing manner, how the bones determine the form, and denote the properties of the creature. The moveable parts are formed after, or to speak properly, with them ; and can act only so far as the solid parts permit.

ADDITIONS

PLATE XXXI.

THE tameness of granivorous animals and beasts of burden is shown by the long, the pairing, and the inbent lines. For example, 1, the horse ; 3, the ass ; 5, the deer ; 6, the hog.

The whole form of these heads speak calm, harmless enjoyment. The inbent lines, from the eye-bones to the nostrils, in 1 and 3, indicate patient suffering.

6. The slightly inbent, and as suddenly straight lines, denote obstinacy. We may remark in all a heavy, immoderately extended under jaw ; and perceive how strong a desire of mastication is there seated.

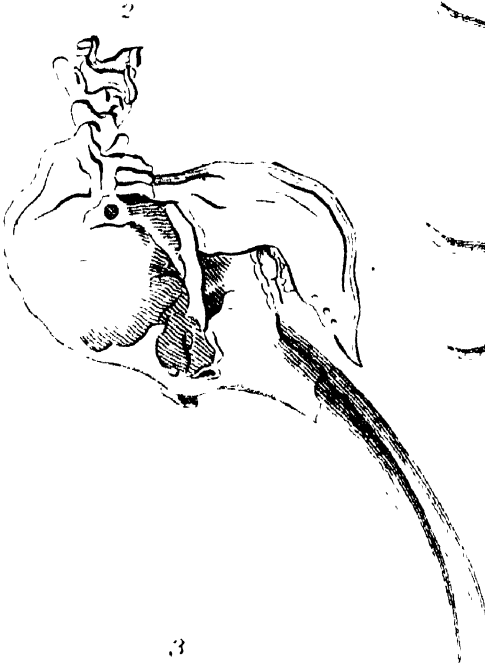
4. The skull of the ox expresses patience, resistance, difficulty of being moved, a great desire of feeding.

Superior to all, is distinguished, 2, the elephant, by an increase of skull, alike in the back part, and the forehead. How true, how natural, an expression of wisdom, power and delicacy!

PLATE XXXII.

The form of ravenous animals is alike significant.

3. The dog, indeed, has something common, not very striking, but the retreating of the skull from the eye-bones speaks, as I may say, determinate powers of sense. The throat is rather that of tranquil, than cruel or ravenous appetite ; though it participates of both. I imagine I discover, particu-





larly in the eye-bone, and its relative proportion to the nose, a degree of fidelity and sincerity.

4. Though the difference between the wolf and dog is small, still it is remarkable. The concavity at the top of the skull, the convexity above the eye-bones, the straight lines from thence to the nose, denote more hasty motion. The under jaw has likewise the stamp of malignity.

2. Add to this, in the bear, more breadth, firmness, and resistance.

1. I could wish the lion were better drawn ; but, in Buffon, from whom the engraving is copied, this fine skull is very indeterminate. Yet how remarkable is the lengthened, obtuse back of the head !—This is not an ignoble arching. How rapid, how energetic is the descent of the bone of the nose ! How compact, strong, calm, and powerful is the fore part of the head ! Had we specimens, a comparison between the head of the lion and that of the tiger would be well worth our labour. How small, yet how essential are the varieties !

5. A word only concerning the cat.—Watchful, rapacious.

7. The porcupine somewhat resembles the beaver, in the upper part of the outline, but is very different in the teeth.

6. The hyena is very distinct from all animals, particularly in the back of the head. The protuberance behind denotes excess of inflexible obstinacy, implacability.

Whoever contemplates the middle line of the mouth, of the living hyena, will there discover the character, the very index, of the most inexorable malignity.

ON THE DIFFERENCE OF THE CHARACTERS OF ANIMALS.

1. As the characters of animals are distinct, so are their forms, bones, and outlines.

From the smallest winged insect to the eagle that soars and gazes at the sun, from the weakest worm, impotently crawling beneath our feet, to the elephant, or the majestic lion, the gradations of physiognomonical expression cannot be mistaken. It would be more than ridiculous to expect from the worm,

the butterfly, and the lamb, the power of the rattle-snake, the eagle, and the lion. Were the lion and lamb, for the first time, placed before us, had we never known such animals, never heard their names, still we could not resist the impression of the courage and strength of the one, or of the weakness and sufferance of the other.

2. Which are, in general, the weakest animals, and the most remote from humanity; the most incapable of human ideas and sensations?—Beyond all doubt those which in their form least resemble man. To prove this, let us, in imagination, consider the various degrees of animal life, from the smallest animalcula to the ape, lion, and elephant: and, the more to simplify, and give facility to such comparison, let us only compare head to head; as for example, the lobster to the elephant, the elephant to the man.

3. And here just suffer me to observe how worthy would such a work be of the united abilities of a Buffon, a Kamper, and a Euler, could they be found united, that the forms of heads might be enumerated and described philosophically and mathematically; that it might be demonstrated that universal brutality, in all its various kinds, is circumscribed by a determinate line; and that, among the innumerable lines of brutality, there is not one which is not internally, and essentially different from the line of humanity, which is peculiar and unique.

THOUGHTS OF A FRIEND ON BRUTAL AND HUMAN PHYSIOGNOMY.

“EACH brute animal has some principal quality by which it is distinguished from all others.—As the make of each is distinct from all others, so, likewise, is the character. This principal character is denoted by a peculiar, and visible form. Each species of beast has, certainly, a peculiar character, as it has a peculiar form.

“May we not hence, by analogy, infer that predominant qualities of the mind are as certainly expressed by predominant forms of the body, as that the peculiar qualities of a species are expressed in the general form of that species?—The prin-

cial character of the species, in animals, remains such as it was given by nature ; it neither can be obscured by accessory qualities, nor concealed by art.—The essential of the character can as little be changed as the peculiarity of the form.

“ May we not, therefore, with the highest certainty, affirm such a form is only expressive of such a character ?

“ We have now to inquire if this be applicable to man, and whether the form which denotes individual character in a beast is significant of similar character in man :—granting that, in man, it may continually be more delicate, hidden, and complicated.

“ If, on examination, this question be definitely answered in the affirmative, how much is thereby gained !

“ But it is conspicuously evident that, in man, the mind is not one character, or quality ; but a world of qualities, interwoven with, and obscuring each other.

“ If each quality be expressed by its peculiar form, then must variety of qualities be attended with variety of forms ; and these forms, combining and harmonizing together, must become more difficult to select and decipher.

“ A quality also may have only a moiety and not the full power of existence, consequently, a proportionate degree of form, which must have a proportionate degree of expression, and of difficulty to decipher. Thus, for example, a man may have four whole, and two half qualities ; and the body, or the visible exterior on which such qualities are expressed, must, likewise, have four whole, and two half forms, for the expression, or containing of these qualities. How much must this increase the difficulty of reading man !. And how seldom has he whole, how frequently half qualities !

“ May not souls also differ with each other merely according to their relative connexion with bodies ?” (Let each person decide for himself concerning this.) “ May not souls also have a determinate capacity, proportionate to the form and organization of the body ?” (Water which takes the form of the vessel.) “ Hence, each object may make a different impression on each individual ; hence, one may bear greater burdens and more misfortunes than another.

“May not the body be considered as a vessel with various compartments, cavities, pipes, into which the soul is poured, and in consequence of which motion and sensation begin to act? And thus, may not the form of the body define the capacity of the mind?”

Thus far, my unknown friend.—Figurative language is dangerous, when discoursing on the soul; yet, how can we discourse on it otherwise?—I pronounce no judgment, but rely on sensation and experience, not on words and metaphors. What is is, be your language what it will. Whether effects all act from the external to the internal, or the reverse, I know not, cannot, need not know.—Experience convinces us, that, both in man and beast, power and form are in an unchangeable harmonized proportion; but whether the form be determined by the power, or the power by the form, is a question wholly insignificant to the physiognomist.

OBSERVATIONS ON SOME ANIMALS.

FEW beasts have so much forehead, above the eyes, as the dog; but as much as he appears to gain in the forehead he loses in the excess of brutal nose, which has every token of acute scent. Man, too, in the act of smelling, elevates the nostrils. The dog is also defective in the distance of the mouth from the nose, and in the meanness, or rather the nullity of chin.

Whether the hanging ears of a dog are characteristic of slavish subjection, as Buffon has affirmed, who has written much more reasonably on brute than on human physiognomy, I cannot determine.

The camel and the dromedary are a mixture of the horse, sheep, and ass, without what is noble in the first. They also appear to have something of the monkey, at least, in the nose. Not made to suffer the bit in the mouth, the power of jaw is wanting. The determining marks concerning the bit, are found between the eyes and the nose. No traces of courage or daring are found in these parts. The threatening snort of

the ox and horse is not perceptible in these ape-like nostrils. None of the powers of plunder and prey, in the feeble upper and under jaw. Nothing but burden-bearing patience in the eyes.

The bear expresses wild cruelty, the menacing power of rending ; abhorring man, the friend of ancient, savage nature.

The unau, ai, or sloth, is the most indolent, helpless, wretched creature, and of the most imperfect formation. How extraordinary is the feebleness of the outline of the head, body, and feet ! No sole of the feet, no toes small or great, which move independently, having but two or three long, indent claws, which can only move together. Its sluggishness, stupidity, and self-neglect, are indescribable. How might physiognomy be more true to the expression of nature ? How might it be more obtuse, sluggish, helpless ?

Who does not read ferocity in the wild boar ; a want of all that is noble ; greediness, stupidity, blunt feeling, gross appetite ; and, in the badger, ignoble, faithless, malignant, savage gluttony ?

The profile of the lion is remarkable, especially the outline of the forehead and nose. How does this outline retreat, almost in a right angle, from the nose to the under jaw !

A man whose profile of forehead and nose should resemble that of the lion, would, certainly, be no common man. But I have never yet seen any person in whom this resemblance was exact.

I own the nose of the lion is much less prominent than that of man, but much more than that of any other quadruped.

Royal, brutal strength, and arrogant usurpation are evident, partly in the arching of the nose, partly in its breadth and parallel lines, and especially in the almost right angle which the outline of the eyelid forms with the side of the nose.

What blood-thirsty cruelty, what insidious craft in the eye and snout of the tiger ! Can the laugh of Satan himself, at a falling saint, be more fiendlike than the head of the triumphant tiger ?

Cats are tigers in miniature, with the advantage of domestic education. Little better in character, inferior in power.

Unmerciful to birds and mice as the tiger to the lamb. They delight in prolonging torture before they devour; and, in this, they exceed the tiger.

ADDITIONS.

PLATE XXXIII.


EACH of the following additions, each species of animal, demonstrates, confirms, the proposition, that all nature is truth and revelation.

Were I silent, the plate annexed would, itself, speak eloquently.

I particularly request that, in examining the countenances of beasts, peculiar attention may be paid to the proportion and arching of the forehead, to the position and distance of the eye, and still more to the line of the mouth.

1. How distant is the sheep from the human figure! How inactive, how patiently stupid! The head, rounded at the top, is incapable of every thing that can be called acuteness, or penetration. There is as little wildness and cruelty in the line of the mouth as in the form and position of the teeth.

2. The tiger, especially when seen in profile, approaches much nearer to the human form. Still the difference is astonishing. How much more does the most oblique, most bent profile, of the human form, approach the perpendicular, than does the profile of the tiger! The fiery, sharp-angled eyes, the broad flat nose, the uninterrupted connexion of the nose, or rather what is analogous to the nose, with the mouth, and, especially, the line of the mouth, all betoken the fearfully brutal and the cruel.

3. The characteristic lines  of grinding, ravenous brutality are visible, though not strong, in the fox. The acute angle formed by the eye, and sharp snout, is particularly to be remarked.

4. In the ass, impotent stupidity, helplessness, indocility. How much more stupid and mean than 3

5. What mistrustful timidity, listening attention, agility, in



